THE MANAGEMENT OF MOTION PICTURE THEATRES

6/17/99 10.50

THE
MANAGEMENT
OF
MOTION PICTURE
THEATRES

The Management
of
Motion Picture Theatres

BY

FRANK H. (Rick) RICKETSON, Jr.

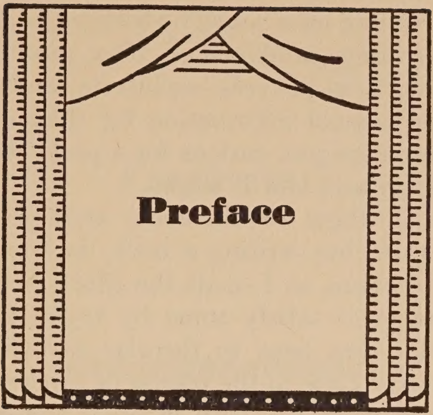
McGRAW-HILL BOOK COMPANY, Inc.
NEW YORK AND LONDON
1938

Copyright, 1938, by the
McGraw-Hill Book Company, Inc.

PRINTED IN THE UNITED STATES OF AMERICA

*All rights reserved. This book, or
parts thereof, may not be reproduced
in any form without permission of
the publishers.*

THE MAPLE PRESS COMPANY, YORK, PA.



Preface

This outline on motion picture theatre management was first published in a manual of a few hundred copies for the Fox Inter-Mountain Theatre Managers' Convention in 1937, with no thought that it would ever be offered again. Within a few weeks, the edition was exhausted. Several hundred extra copies were run off and vanished. This experiment resulted in the enlargement of the text and the publishing of this book.

The subject was believed to be interesting only to circuit theatre managers, but a wide variety of persons sought the original manual and they have had much to do with shaping the character of this book. Independent exhibitors wanted to check their own operations and used the manual as a ready reference. Ambitious young people in the business seemed eager for an insight into the various phases and possible short cuts to knowledge. Business people who deal with the theatres expressed a desire to read something that would be a bird's-eye view of the show business. A few of the manuals found their way into the hands of university students, searching for reading on a subject which might lead to lucrative and interesting employment after graduation. Allied professionals, such as lawyers, architects, and accountants, have asked for manual information for their own reference libraries. Others were just curious for a peek "backstage" to see the machinery and how it works.

Satisfying all these requirements seemed an appalling and hopeless task, but writing a book, in any event, takes audacity and egotism, so I made the effort. My hope is that I have not failed to satisfy some by trying to satisfy too many. My effort has been to theorize as little as possible and to stay pretty close to the results of experience of fifteen years in theatre operation, both in small houses as an independent and as a circuit exhibitor.

The subject is presented as it is discussed in weekly meetings, at conventions, and on every occasion of conference where results are analyzed. It is characteristic of the showman that the business is freely discussed with no secrets—no thought of holding back pertinent facts or findings.

To the men with whom I have been privileged to associate, whose experience has been a valued guide, and whose abilities have been so willingly loaned, this book is gratefully dedicated.

FRANK H. (RICK) RICKETSON, JR.

DENVER, COLO.,
May, 1938.

Contents

PREFACE v

WHERE WE CAME FROM 3

THE SIX FUNDAMENTALS 6

Attractions, Policy, Operation and Personnel, Advertising, Constructive Stimulation, and Corporate and Physical Structure.

Part I

ATTRACTIONS

ENTERTAINMENT 11

Attractions defined—The photoplay—Tastes in reading—"The average audience"—Entertainment qualities—Star or story?—Cycles in successes—Accidental successes—Qualities of successes—Attraction appraisal—The showman's scales—Developing interest—Showmanship—Testing values—Mistakes possible—Irving Thalberg's genius—Adolph Zukor's "seventh sense."

FILM BUYING AND COSTS 28

The film—The distributor—Block buying and booking—Film costs for features and shorts—Score charges—Costs of stage shows—The contract—Rental percentages—Allocating costs—The ten-unit plan—Weekly changes and multiple changes—Data necessary for

film buying—Relation of costs to gross and profit—Booking for days of week—Bad practices in figuring costs—Exhibitor's point of view—Good and bad periods—Proper profits—Threat of legislation—Buying time—Partnership accord.

BOOKING 44

The booker is a tailor—Mechanics of booking—Calendar—Seasons—Contracts—Standards—Business flow and business chart—Length of runs—Multiple change bookers—Days and events considered—Summary.

Part II

POLICY

ESTABLISHING A PLAN 57

Purposes—Factors to consider—Alternate policies—Reasons for change—Honest and impersonal attitude—Wrong policies fail—Some guides—Results only true answer.

CLEARANCE AND ZONING 64

Moot question—Terms defined—Conciliation boards—Legal entanglements—Zoning board needed—Cause of failure—Suggested remedy—Educational campaign essential to sound foundation.

NONTHEATRICAL ENTERPRISES AND VISUAL EDUCATION 72

A delicate problem—"Not opposition!"—State laws—Distributors' responsibility—Labor's attitude—Visual education—Home shows.

DOUBLE BILLS 78

How they started—Objections to policy—Ugly duckling—Box-office results—Popularity tests—Good booking—Different communities—Advantages—Summary.

STAGE SHOWS 86

Public opinion—Value of stage shows and equipment—Reasons for decline—Managers' pets—Possibilities of revival.

Part III

OPERATION AND PERSONNEL

MANAGER AND STAFF 93

Manager as leader—Formulas for success—Morale and efficiency.

THE SHOWMAN. 97

Schools for showmen fail—Modern showman—Two classes—Big-timers and little fellows—Rules of conduct—Qualifications of a theatre manager—"Jirp"—Health—Judgment—Initiative—Resourcefulness—Personality.

"BIG BROTHER JOHN". 103

An institutionalized personality—One enough—Sincerity important—Alert and resourceful—Stunts used—Born not made.

ORGANIZING THE SCHEDULE 109

Manager's responsibility—Departmentalizing the staff—Calendar for de luxe operation—Smaller theatre's calendar—Details of activities—Creative time—Recreation.

SHOW BUILDING. 120

Putting a show together—Building to a climax—Length of show—Advance trailers—Scheduling—Advertising exact hours—Stage presentations—Music—Editing—Ushers or Usherettes?—Curtains and Lights—Lost and Found articles.

THE STAFF CLUB AND HOUSE RULES 128

The theatre club—Organization and activities—Employees' suggestions—Benefit fund—Employees make rules.

THE BOX OFFICE AND THE CASHIER 136

Location and equipment—Clocks and signs—Safe handling of cash—Selection of cashier—Sanctity of the box office—Complimentary tickets—By-products.

PROJECTION, SOUND, AND VENTILATION. 143

Manager must be able judge—Many flaws possible in projection—Operators—Damaged films—Color films—Daily inspection—Care of screen—Fire hazard—Sound observer—Reports—Examinations—Television?—Ventilation long known—Effective temperature—Humidity control—Air conditioning—Plants differ—Management important.

PUBLIC SAFETY AND FIRE PREVENTION 164

Grave responsibility—Preventing fires—Accidents can be avoided—Some tips.

COLOR AND LIGHTING. 168

Growing in importance—Physical phenomena—Psychology of colors—Color preference—Light and color—Experimental stage—Some charts.

THEATRE INSPECTION. 176

Rigid and thorough as on shipboard—Saves much in upkeep—A complete inspection report.

BUDGET 186

Importance is increasing—Purposes—Dissecting the box-office dollar—Profits—Amusement taxes—Summary.

AUDITING AND ACCOUNTING. 192

Hero or villain—Can be overdone—Theatre forms—Reports needed for large and small houses with examples.

Part IV

ADVERTISING

PUBLIC INFORMATION. 213

Function of advertising—Psychology—Elements—Requirements.

NEWSPAPER ADVERTISING 216

Importance of medium—Goal of copy—Illustration—Mechanics—Layout—Position—Wording—Selection of newspapers—Budget.

PUBLICITY. 222

Definition—news values—An exciting game—Angles.

OUTDOOR ADVERTISING. 225

Place in general plan—Size of units—Distributor hook-up—Seasonal worth—Test of value—A lone medium.

RADIO ADVERTISING 228

Suitability—Cooperation—Dangers of radio—Local broadcasts—Selecting time—Exploitation aid.

THE THEATRE FRONT. 231

Make up—Visual ranges—The flash—Dignity—Importance of stills—Lights—Character of displays—Next week's display—Theme lobbies.

TRAILER AND INSIDE ADVERTISING 235

Best form—Number shown—Time used—Date strips—Need careful handling.

THEATRE PROGRAMS, MONTHLY CALENDARS, HOUSE ORGANS. 237

Few programs—House-organ values—Tricks and stunts—Handbills—Great variety—Calendars—Trinkets.

EXPLOITATION AND ITS MEANING 241

Saunders' plan—Still effective—Term misused—Scope—Why one plan failed—Quality should be sought.

Part V

CONSTRUCTIVE STIMULATION

EXTRANEOUS ATTRACTIONS 247

An illegitimate and unwanted child—Many masks—Universal use.

THE OLD-FASHIONED GIVE-AWAY. 249

Use has spread—Scope—Result of depression—Some guides—Selecting night of week—Size of prize important—Repeating—Joint effort—Simple rules—Legality.

BENEFITS AND SCRIP 256

Two methods—Written contract—Rules—Scrip—Gift and discount.

GAMES, CONTESTS, AND PREMIUMS. 260

Many forms of lotto—Apparatus—Many variations—Popularity contests—Literary contests—Impersonation contests—Feats of skill—General contests—Premiums—Goodwill services—Capitalizing personality.

Part VI

CORPORATE AND PHYSICAL STRUCTURE

NECESSARY EQUIPMENT. 269

Few ideal buildings—Structural handicaps—Flaws in leases and insurance contracts.

INSURANCE 271

Policies needed—Public liability—Fire—Coinsurance—Valuable suggestions—Employees' group, life, and dismemberment—Workmen's compensation—Employer's liability—Fidelity bonds—Use and occupancy—Holdup, robbery, and kidnap—Earthquake and tornado—Plate glass—Boiler—Perishable arts—Sprinkler and flood—Performance—All-risk.

ELEMENTS OF A THEATRE LEASE. 283

Special knowledge required—Comparative rentals—Fixed period—Title examination—Recording—Survey—Easements and rights-of-way—Signs on marquees and sidewalks—The lessee—Duration—Building laws and codes—Repairs and upkeep—Protective clauses—Lessor liability—Bankruptcy provision—Inventory—Subtenants—Lease form.

THEATRE INVENTORY. 293

Purposes—Preventing losses—Inventory forms.

DETERMINING THEATRE VALUES. 304

Outmoded methods—Value of books—Real values—Building regulations—Ghost towns—Breakdown of the dollar—Sources of valuable information—A formula—Per-seat basis—Summary—Horse trading.

ARCHITECTURAL DO'S AND DON'TS. 310

The architect—Dated buildings—Dangers of copying—Flaws found only by experience—Front—Box office—Lobby, foyer, and passageways—Auditorium—Balcony—Rest rooms—Projection room—Stage—Wiring—Phones and communications—Heating and ventilating—Miscellaneous—Importance of replacements.

WHERE ARE WE GOING?. 323

Looking at the future through the past—A 1910 treatise—Changes to be expected.

DEFINITIONS. 329

Key to abbreviations.

INDEX 371

THE
MANAGEMENT
OF
MOTION PICTURE
THEATRES

Where We Came From

The theory of evolution indicates that the impulse to play came early in the development of animal life. Looking at lower animals, even fishes and amphibians, and surely all mammals, play seems to be a part of life's purpose. Many domesticated beasts make it evident that a romp is often more important than food.

Surely, then, man's ancient ancestors were given to play and a search for entertainment. The Java man, the Piltdown man, the Heidelberg man, and certainly Adam and Eve, and their families devoted part of their time to enjoying themselves with amusing distractions that gave them temporary escape from the vicissitudes of life.

The advances of civilization are marked by the ways people have enjoyed themselves. Archeology shows many examples of dramatic forms practiced by buried civilizations, probably as part *of religious ceremonies. Dances, particularly, and dramatized history in pantomime and the spoken word are, or were, important in the life of all known aboriginal tribes. In the modern world we see many kinds of formal entertainment.*

The drama was developed to a high degree by the Greeks a few centuries before Christ. The circus or big show served as a diversion for the masses in the heyday of Rome. Through the histories of nations we see a variety of methods in divertisement, entertainment, and amusement. Play acting is old in the Orient. Troubadours, mountebanks, wandering minstrels, clowns, and magicians seem to have operated in every Western land where records of any sort have been kept. In the more formal presentation of entertainment for itself, shorn of political and religious import, the Greek form has been a working model.

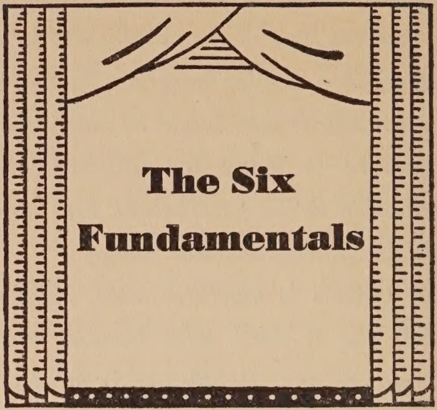
In England of Elizabeth's time the theatre as we know it today had a rapid development, culminating in the plays of Shakespeare, presented in buildings designed exclusively for that purpose. Since then the modern drama has persisted with only occasional and brief lapses.

The United States early became a business country and, naturally, the business of entertainment became important; a profession developed that was followed by men of all sorts—from the skillful, wise, and dignified impresario to the wily charlatan. They all fell under the heading of showman. They all are that today.

Rapid changes came in civilization. The effects of the industrial revolution were felt in all phases of life, eminently in the theatre.

Invention progressed into the present machine age. Entertainment has always reflected the lives of the people—held, "as 'twere, the mirror." No wonder then that the dominant form of entertainment in the astounding machine age should be machine-recorded. The motion-sound picture is today the ultimate fruition of the machine's contribution to the ever-present, and now particularly urgent, yearning for amusement and escape.

Your motion picture is machine-made, right enough. It is machine-recorded, but it deals with human emotions and is presented to human beings. Exhibition is an intensely human function. Herein, probably, more than in any other industry, the machine is humanized.



The Six Fundamentals

The sole purpose of theatre operation is to make money. On that premise this book is written. Some of the other reasons that contribute to the attractiveness of the theatrical business appear as side lights, but we assume that the degree of success is measured exclusively by the size of the profits.

The success of a theatre, regardless of where it is located, pivots on the soundness of these six fundamentals:

Attractions.
Policy.
Operation and Personnel.
Advertising.
Constructive Stimulation.
Corporate and Physical Structure.

The principles are closely interrelated and interwoven. The border lines are indistinct. A multitude of factors and many contributing subdivisions make up each fundamental.

The very nature of the business is such as to forbid its being operated by set rules. Theories change seasonally. The industry is too new to have many time-proved traditions of worth. Yet it is certain that some of the glaring mistakes and fallacies of the past that unwise leadership have thrust upon the industry could have been avoided by a study of the facts that were or could have been made available.

The theory of showmanship is to develop the highest community consciousness in the activities of a certain theatre or theatres. Factors contributing to success or failure are frequently not apparent to the exhibitor and seldom understood by the public. That is, in one community theatres will annually gross a much larger sum than similar theatres in another community of like population. One is a good show town, the other a poor show town. Practically, one town is as good as another. Some basic fault of exhibition causes the difference. The right approach and proper treatment can often correct the condition.

Fundamentals are as important in the theatre as they are on the football field. A scrub team may score an accidental touchdown, but to the powered team, grounded in fundamentals, will go the ultimate victory and successful season. A well-knit team, with strategy in calling plays and decision and timing in executing them, combined with good interference, blocking, and tackling, makes a good football machine. Coordination of fundamentals is the key to successful theatre management.

The first fundamental is the attraction. It is the magnet that draws the public because of its promise of entertainment.

Next is the policy, or the plan of presentation to get the maximum gross for the attraction. Policy calls for an understanding of attractions and the ability and vision to furnish proper settings to support them.

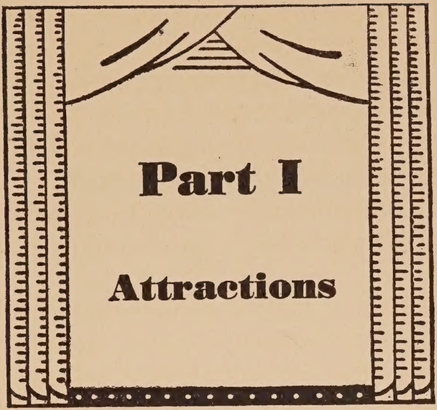
Equally important are operation and personnel. The ramifications of operation are such as to cover everything from housekeeping to auditing. An underestimation of the simplest detail in operation weakens the whole fabric. And the most important element of operation is personnel. The direct responsibility for getting the patrons into the theatre, getting them out, for creating a desire to come again, for booking attractions, and for establishing policies belongs to the personnel. Some executives place this as the first fundamental, because a theatre without management and staff cannot function, regardless of policy or attractions.

The fourth fundamental—advertising—sells the attraction and the policy. It also reflects the character of the theatre and its personnel.

Somewhat new in motion picture theatre operations is the fifth fundamental, constructive stimulation. It is based on the growing theory that picture theatre attractions may come from other sources than the studios of Hollywood, Long Island, or elsewhere. Constructive stimulation would never be used if the first four fundamentals were free from human imperfections. It is a crutch for attractions. It is a tonic to overcome staleness in operation. It furnishes a change of pace to theatre activities and offers a freshness of appeal. Like advertising, it reflects the character of the house.

Our sixth fundamental, corporate and physical structure, treats the legal side of the business, the theatre structure, and other physical properties.

In combination with each fundamental is a multitude of details which are a part of theatre management. Even theatre men who disagree with this method of division will probably admit it provokes analytical thought which tends toward progress and hence prosperity in the business. Our belief is that all theatre success now, as in the past, is predicated on these six fundamentals, which may at times in the following discussions seem to be quite academic but are in *reality* most practical.



Part I

Attractions

Entertainment

Attraction Defined—Relation to Showmanship. The attraction is the magnet that draws the public with its promise of entertainment. There can be little dispute as to an acceptable definition, yet here is our most perplexing subject. It furnishes the acid test of showmanship. It makes for success of varying degrees, or for failure, for the professed showman. By instinct, experience, or common sense, but not by chance, one becomes a good showman through wisely selecting and exhibiting attractions. The successful exhibitor needs qualities demanded by the other fundamentals, but he must be astute in his knowledge of attractions, else other abilities will afford him only limited opportunities.

There is no royal road to success in showmanship, but there are many dependable guideposts. An open mind, alert and courageous, is required. Human beings always search for pleasure. Theatre attractions promise satisfaction of that quest. The essence of showmanship is using that human desire to the best advantage. This requires the ability to sense the likes, dislikes, and current attitude of the public.

The Photoplay. The chief attraction is the motion picture feature photoplay. Probably every picture ever made is considered by its producer to have exceptional merit. Frequently he is wrong and the picture's appeal is so unimportant as to be negligible. The showman's ability is displayed in finding an appeal that excites public curiosity. If this were easy, show business would be too simple.

In an effort to find a magic key to the valuation of attractions, we have searched out and carefully analyzed nearly one thousand photoplays. These include only the most successful pictures of the past five years. Others were disregarded. We looked for the box-office germ that meant success. Our study showed many things, but we found no Aladdin's lamp for showmanship.

Mass Appeal—Tastes in Reading. First, we found that attractions to be profitable must have mass appeal. That is hard to get. The crowds that attend the theatres are made up of all sorts of people. Look, for instance, at the periodicals they read. The housewife reads *Ladies' Home Journal* and *McCall's.* The husband wants *Esquire*, *Time*, *Life*, and *The Saturday Evening Post.* Habitual readers, young and old, go in for everything from *Boys' Life* to *Fortune Magazine,* with *Harper's Bazaar*, *The American Magazine*, *The Nation*, *The New Masses*, *College Humor*, and a host of others of general or specialized interests included. Then do not overlook the vast audience of the pulps, movie magazines, westerns, and romance and crime stories. A successful motion picture, in a single production, seeks to appeal to this multitude of tastes with a promise of entertainment that will please all.

Frances Marion in her very able book, *How to Write and Sell Film Stories* (Covici-Friede), very truthfully states:

> In the last analysis, it is the audience that determines whether or not a photoplay is a success or a failure. The test of a picture is its amount of "audience appeal" and because of this, producers seek to learn all they can of the likes and dislikes of the average audience. There is, of course, no such thing as an "average audi-

ence"; this phrase refers to a mythical audience suggested by a study of box-office returns and a study of the "mass mind." This audience is made up, presumably, of the young and old, wise and simple, cultured and illiterate, rich and poor, all seeking entertainment from one photoplay which, in addition, must appeal to audiences in foreign countries. As a unit, this audience always is more emotional and less intellectual than are its component members. It is represented by its lowest common feeling or attitude.

We have learned that this mythical average audience will contain more women than men; that it wants food for its imagination; that it prefers fundamentally human stories full of laughter and tears; that it wants its emotions aroused; that it wants something that will pleasantly excite it, amuse it, wring it with suspense, fill it with self-approval, or even arouse its indignation; it cries, as deMaupassant long ago observed, "Console me, amuse me, sadden me, touch me, make me dream, laugh, shudder, weep!" and above all things, it wants to be "sent home happy." It looks to the photoplay to provide it with a substitute for actual life experience, and to function in such fashion the screen story must contain elements that are emotionally satisfying. Something approaching the ideal life is what this audience prefers to see, rather than life as it actually knows it. It wants to see interesting things which, within the limits of possibility, might happen to it; preferably things to which its own day dreams turn. It wants as much action as possible. It will not, in great numbers at least, go to see the gruesome or horrible. It is very "choosy" about costume photoplays, having shown lately a decided liking for the costume-musical. It seems not so interested in having situations logical, or even possible, as it is in having its pleasurable emotions aroused. And even as we discover all this, we find that our "average audience" is fairly unpredictable. It will spurn a picture that seems to have all the elements that made another picture successful; and yet it will, once in a while, accept one loaded with more or less stale hokum.

Victor Hugo declared that "what the mass desires on the stage is sensational action; what the women seek is emotion and what the thoughtful crave is food for meditation. All demand pleasure; the first, the pleasure of the eyes; the second, the gratification of the feelings; the last, mental enjoyment. Thus on our scene are three distinct sorts of work; the one, common and inferior; the two others, illustrious and superior; but all supplying a want: melodrama for the crowd; tragedy which analyzes passion for the woman; and, for the thinkers, comedy that paints human nature."

The Impersonal Quality. The good showman must recognize and exploit the qualities that have universal appeal. And he must recognize them in an impersonal way. His own likes and dislikes are of no importance, except as an indication of mass appeal.

He must not be influenced by his own desires and prejudices because a second fact, made evident by our study, is that pictures built on themes of special interests, other than entertainment, are of little value. Despite any high-powered sales talk, the public's interest in the theatre feeds exclusively on amusement. The photoplay designed to take a ride on a public issue, be it morals, politics, or any cause, is destined to mediocrity. No matter how prominent the sponsorship, propaganda pictures miss the aim of good attractions. Churches, schools, libraries, and other agencies may educate and moralize. The theatre rightly offers only amusement. A close distinction must be drawn here, for every attraction is based on some human problem. When preachment overshadows entertainment, the picture is a failure.

Star or Story. Our review shows conclusively another fact. Stars who for the moment have won favor, through screen performances or with personalities that capture the public's approval, continue to be a factor—often the deciding factor—in public acceptance of a motion picture. The ingredients for box-office success are popular featured players suitably cast in an acceptable theme. Producers have steadfastly looked to the day when the story will be of first importance. Year after year that day has been heralded, but year after year the big grosses of the business have been gained by productions distinguished by popular personalities, properly cast, plus a good story. The dream of the story's overshadowing the personality may be realized in the distant future, but as yet it is a mirage.

Changes in Public Tastes. In gauging the importance of timing the releases of pictures, we went back through a fifteen-year period and found that the style in picture themes is as changing as milady's fashions. One is struck by the rapidity of these changes. It seems that there will always be comedies, musicals, tragedies, mystery plays, action romances. The successful motion picture is today, and probably always will be, dependent upon the development of an emotional theme, rich in human character portrayals, into a plot of progressive action. This is the standard pattern. The top gross attractions, though, travel in *style* cycles. Vogues of places, types, moods, or distinctive characteristics, such as desert scenes, vampire lures, or exotic histories, never stay in favor more than a year or two. We have only to review the past to recognize the rapid shifting of public tastes. In our memory are the vampire productions popularized by Theda Bara. A dozen similar productions captured top grosses, and then the public was through with this type. D. W. Griffith opened another door with *The Birth of a Nation.* Similar productions quickly ran their course. Cecil B. DeMille opened a new era with sophisticated sex dramas, such as *Why Change Your Wife?*, *Male and Female*, and *The Affairs of Anatole.* Before this cycle was ended, highly sentimental plays were in ascendancy and *Over the Hill*, *The Old Nest*, *Way Down East*, and a dozen others had those tear-provoking qualities the public wanted for the moment. Then came an avalanche of sheik pictures sweeping into box-office favor, and now they are the deadest of the dead. Pioneer epics, beginning with *The Covered Wagon* and ending with *The Big Trail*, were unfailing for a few years. Biblical pictures, such as *The Ten Commandments* and *The King of Kings* were of road-show caliber.

The pendulum is constantly swinging. Of recent remembrance, the gangster pictures had a great inning, starting with *Little Caesar* and ending with *Scarface.* With the advent of sound, musicals swept the country. *The Jazz Singer* was the first. The original *Gold Diggers*, *Broadway Melody*, and many others followed. The vogue for this type of picture temporarily passed after Paul Whiteman's *King of Jazz.* A few years later *Forty-second Street* won public acclaim, and since then musicals have definitely held a place in standard popularity. Several seasons past, we had a two-year cycle of smart dirt. Now the pictures are safe for persons of all ages, and we are in a cycle of spectacles, exemplified by such attractions as *San Francisco*, *The Hurricane*, *In Old Chicago*, and many more to come for 1938–1939.

There are always pictures of all descriptions on the market, but the showman must know what attractions are in vogue and be able to rate them in public interest and to enhance their favor by his presentation.

Accidental Successes. The surprise of our analysis is that so few successful pictures are accidental. We find in the study of five years' photoplays that those which climbed unexpectedly into the front 200 of any year's releases can be counted on the fingers of one hand. Behind the successful picture there is nearly always a capable director, a good cast, a good story, and money well spent on production. Attractions with these qualities may fail but only four or five times in the past five years have attractions succeeded without them. Those exceptions were invariably star productions, in which the featured player, such as a Shirley Temple, a Deanna Durbin, or a Robert Taylor, gained such prominence overnight that a scheduled program attraction quickly became a sensational box-office success.

Success Classifications. An equally illuminating result of our study was the classification of attractions. Pictures may be dressed in a thousand different settings, produced with a variety of backgrounds, or plotted in a myriad of ingenious ways, but as each attraction is analyzed we find that its bid for success falls into one of eight classifications. While the number might be further reduced, the reasons for success, given their widest interpretation, are as follows:

1. A personality or personalities.
2. A story or a play.
3. A place.
4. A timely situation.
5. A cause.
6. A significant or unusual circumstance.
7. A title, song, or poem.
8. A colloquialism.

Appraising Attractions. Our study of attractions so far has given us the elements and their sources. But the showman must continue his search for a method of determining box-office value. He must ask himself and find the answers to the questions: who? where? what? when? why? or how? These questions are applicable in combination to every picture.

The "who," of course, is the star, the author, or the producer (if a name of box-office value) featured in the motion picture. The "what" is the story. The "where" is the locale. The "when" is the time. The "why" is the plot, and the "how" is the unusual qualifications, such as the cost or development of the picture itself.

If the attraction is lacking in name value as the first requisite, its magnet may be in the story or some other qualification. If it is lacking in the first two elements, there may be an extraordinary interest in the locale, or in the time, or in the plot. If the attraction is lacking in the other elements, the "how" may be the angle that furnishes the box-office appeal; the "how" production may offer unusual photography, a development in color, an illusion of depth, or an uncatalogued process. The true showman knows the value of each of the six interrogations of appeal in an attraction, and he stresses those that will arouse the greatest public interest or curiosity and promise the greatest entertainment. Consciously or unconsciously attractions are analyzed under one of the six interrogations for their strongest element of appeal.

Appraising attractions is part of an exhibitor's daily routine. Blending the program has its part in enhancing box-office value, for too much of any type breeds staleness, and each day the attraction appeal must be fresh. The magic of pictures is an indefinableness in which the romance of story, timeliness of presentation, fascination of characterization, and personalities of the players are weighed upon the seemingly mystic scales which only a true showman understands.

As we discuss attractions, we discover that the profit-making ingredients are always shifting and can never be infallibly classified. An exact formula cannot be reduced to writing. Attractions are imponderables, elusive qualities dealing with human emotions and relationships. If it were possible to place a finger on the exact element that would produce success, then all problems would be solved and all pictures would be good pictures. If this were true, theatre managers would need no unusual qualifications. The attraction that succeeds in one situation may be a failure at its next presentation. The ultimate worth of a motion picture attraction depends entirely upon the ability of the producer to treat all fundamental interests properly and on the finished production's being presented by a showman who understands and can develop the maximum of public interest.

Educating the Audience in Unknown Subjects. We have declared that the first element in attraction is the promise of entertainment. The picture must have an importance in at least one of the six categories, the appeal must be universal, and the theme must be timed to current taste. Much has been written concerning the patrons' characteristic preferences in attractions. It has been pointed out that a western picture is not popular in the large theatres of the metropolitan cities of the East. The sea picture and the costume or the period drama come to the public with first-impression handicaps which must be overcome. There is one rule of life which has no exception and holds true in exhibition. It is, kind to kind, and like to like; as a rule the easterner does not understand the western cowboy picture, the westerner does not understand English humor, and the New Englander does not relish a southern drawl.

A proper amount of advance advertising on a picture subject foreign to the mass of patrons may be necessary as educational groundwork. If *Mutiny on the Bounty* had been released with ordinary publicity, it would have been a good production plus its Clark Gable-Charles Laughton-Franchot Tone star value. Metro skillfully prepared the public for the story in advance of its release and it became the box-office success of the year.

A simple illustrative fact was experienced by the writer years ago while managing the Paramount Theatre, Los Angeles. A musical overture was played by a fifty-five-piece orchestra, with a leader of national reputation. It was a brilliant array of selections from *William Tell.* One would think that audiences anywhere would recognize the familiar strains of this popular work. At the conclusion of the overture, the leader took a bow in response to unenthusiastic handclaps and before a thoroughly bored audience. Before the next presentation, the arrangement was changed, the lights brightened, the overture shortened, and a more dramatic entry provided for the leader. The results were the same. Then it was suggested that just before the overture a trailer be put on the screen depicting the musical numbers and the story of the opera. This turned the trick. The overture won an ovation for the leader.

This very commonplace illustration holds good through every phase of showmanship. The public is interested only in what it understands. Preparing audiences for attractions is part of theatre merchandising, but it cannot always be done so quickly or so easily as by running a trailer before an overture.

Title Important. The same theory holds good in the titling of a motion picture. The title affects very materially the box-office value of a production. Many a good attraction has been lessened by a poor title; many an ordinary picture has been strengthened by the name under which it has been designated. A title must be simple; it must be understandable; it must be "catchy"; it must suggest the story; and, above all, it must promise desirable entertainment that the public wants to see and will buy. The public can be "mooded" to a subject or a title by advance advertising, but the only manner in which the public can be primed is by the suggestion of entertainment. Proverbial, preaching, or maxim titles identified with a cause may win an endorsement of the public, but the patrons will be found where the promise of entertainment is more definite.

This brings us to another conclusion. Twenty-five per cent of attraction value is in the manager's mind. In a city of 125,000 population in the fall of 1936, two theatres ran, day and date, the Warner Brothers' attractions *Give Me Your Heart* and *Anthony Adverse.* The theatres were located within two blocks of each other, operated the same number of hours, charged the same admission prices, and the theatre featuring *Anthony Adverse* had more modern comforts for the patrons and used the greater space in advertising. Nationally, *Anthony Adverse* probably grossed two or three dollars for every dollar grossed by *Give Me Your Heart.* In this city *Give Me Your Heart* exceeded the gross on *Anthony Adverse.* The reason, if it need be mentioned, was showmanship.

One manager looking for desirable entertainment saw a story without precedent and a theme that could be made into a sensational topic of discussion by delicate treatment. With the aid of the Woman's Page editor of a daily newspaper, he fanned the subject, "Should a husband insist on knowing his wife's past?" The newspaper told the story of a woman whose baby called another "mother." Every reader had an opinion. The newspaper received several hundred letters a day on the subject. Prominent local women were queried for their views. Noted national civic leaders were asked for their thoughts. Ministers discussed it in their pulpits. *Give Me Your Heart* assumed importance and the town was waiting for it when the opening day came. Values were less in his picture but the manager made them count more than those of his competitor, who took it for granted that everyone would know that the best selling novel of several years had been brought at last to the screen.

Successful runs are often born in the screening room, where an alert showman sees the value that will appeal to his audience and plans his presentation campaign.

Two theatres in towns of the same size inevitably deliver different grosses on the same attraction. Conditions are given as the reason. As a circuit manager, time and again we have reversed the managers, and the grosses have reversed with the transfer.

A few years ago we attended in New York the original screening-room preview of *A Midsummer Night's Dream*. Our reaction was that the picture would be the most colossal failure the industry had ever known. A year later the returns were in, and the picture had been a sensational success. Behind the campaign for *A Midsummer Night's Dream* was a smart Warner Brothers' executive who stepped outside the bounds of ordinary theatre presentation and secured a new approach. Without that astute campaign, our first prediction would have been fulfilled.

The Warner Brothers' executive saw the possibilities of capitalizing on the better movie efforts of the Legion of

Decency, Parent-Teacher associations, and other motion picture-minded organizations. Before the attraction was released to the public, it was privately previewed in all key cities by selected groups. Here, Warners declared, was the answer to the public's request for better screen entertainment. Where is there a group that can repudiate Shakespeare and Mendelssohn, and deprecate a Max Reinhardt $2,000,000 production? The facts were laid before every movie-minded civic organization in the country. Was it not what they had been seeking? If *A Midsummer Night's Dream* was successful, it would open the libraries of the world to the motion picture screen. The occasion demanded their full cooperation and tireless effort. Organizations had no alternative but to endorse the production and urge their followers to give full support. Into every city, town, and hamlet Warner Brothers sent an advance man armed with these endorsements and testimonials. The local theatre manager arranged the advance meetings. Together they appeared before every group willing to listen, enrolled every civic leader who would take a part in the campaign. *A Midsummer Night's Dream* was booked in short road-show engagements at increased admission prices. In many communities, children who wanted an afternoon off from school found the opportunity when this picture came to the theatre, for an admission ticket to the performance was an excuse to be absent from school. As stated before, it is our belief that *A Midsummer Night's Dream* would have been unsuccessful at the American box office, as have all screen productions of Shakespearean plays before and since then, without this campaign.

In the same season, *The Story of Louis Pasteur* was released. It was a splendid picture. Box-office returns touched two extremes. In some towns the picture failed to gross the theatre overhead. In others it broke house records. The difference was in the managers' presentations of the subject. To one manager, Pasteur was a stuffy scientist of years ago and of a foreign country, and this was just another picture. It was biographical and costumed. Muni in whiskers and Anita Louise in bustles, in a drab story of family life in France, certainly did not offer modern appeal. The other showman saw a characterization that was later to be declared the finest of the year. He saw the dramatic portrayal of one of the truly great heroes of all time. He visualized a story that you, and you, and you might not be alive today to see, if there had not been a Pasteur. He put his personal guaranty behind the picture. He appealed to those who wanted something different from gang-war drama, situation comedies, and musicals. He heralded the coming of *Louis Pasteur* as blazing a new trail in films. Audiences were promised something unusual, and they responded.

For several years, whenever the opportunity presented itself, we have asked leading theatre operators how to value attractions. We have not received a single answer that would be a guide to a solution. Our own analysis brings the conclusion that there is no geometric axiom for the measuring of the fundamental on which show business rests. In a broad sense, success is based on human beings' endless search for entertainment. The degree of success is dependent upon timing to the vogue of the day, the personalities featured, the story, and the scope and lure of the production. Box-office results, at least to the extent of 25 per cent, are the ingenious stimulation of public interest engendered by that rare, adroit gentleman, the showman.

Simplicity. Most of the showman's opinions are instinctive, tempered by experience. There are no rules of thumb, but there are some few quite flexible guides. One is the quality in a picture that creates an impression easily described with simplicity. The manager previews a film. He likes it and can readily tell why he likes it. He may be reasonably sure that the audience will like it and that each member of the audience will be a walking advertisement for it. "That fellow Blutch is the funniest thing you ever saw." "That guy Clark certainly knows how to make love." "It was for all the world like the tricks we used to play as kids." Motion pictures move to action through their character situations. The vividness of the character portrayed in the unfolding of situations is more important than the major plot or the magnitude of the production. People like to talk when they are on a subject they know, so it is the simple, easily understood things that arouse the greatest interest.

Even in the present cycle of sweeping drama, such as the storm in *The Hurricane* and the fire in *In Old Chicago*, intimate scenes give the spectacular production its dramatic worth. The story may have a gripping force, the production have unlimited resources, but, no matter how momentous, if it lacks intimate scenes of storytelling worth, the box-office appeal will be lessened. This can be appreciated quickly by recalling the efforts of European producers to flood America with elaborately produced pictures, which have failed almost always because they lacked that simple, intimate appeal of situation which can easily be related, and which will be told and retold by audiences, with the result of spreading interest.

Attractions suffer from sameness. The industry is kept alive on new ideas. Every step of progress begins first as a mental reflection in someone's mind. The exhibitor must search out, find, and develop new approaches to his public. New ideas are the lifeblood of the theatre. From the nickelodeon to the silent-feature attraction; then big orchestras; then big theatres; then prologues; then presentations; then sound, elaborate musical productions, double bills, Bank Nights and other give-aways, and all-star feature productions were developments of the searching mind. The showman must realize that some of his ideas will be good and others bad, and very seldom, before their trial, will he find friendly acceptance.

A hotel waiter told the author—and we know the story to be true—that he had had the opportunity to become a partner of one of the most successful exhibitors of our time, by signing a joint note for a very small sum. The money was to apply on the purchase of their first theatre. The waiter said, "He had too many goofy ideas for me, and I refused."

Dale Carnegie relates: "In 1913 Jesse L. Lasky was organizing a company to make those newfangled things called moving pictures. The biggest and most successful play on Broadway was *The Squaw Man.* Lasky bought the motion picture rights to this play and approached the mighty Dustin Farnum, who was the Robert Taylor of his day, to play in it. Farnum said he would take the lead in the picture for $5,000. Lasky didn't have $5,000 but was so anxious to get the famous star that he offered him a one-fourth interest in the company. Farnum refused and insisted upon cash. Lasky went among his friends and borrowed the money. The stock interest for the one month's work required to make the picture would have netted Farnum in a few years $28,000,000."

The big box-office attraction of 1938, *Snow White and the Seven Dwarfs* was an idea that the industry could not see in 1936. Ned Depinet, President of R.K.O. Distributing Corporation, said, "Without the name of Walt Disney, the feature-length cartoon would not have received a sponsor." It came like a tonic to theatres everywhere. Between seven and eight hundred thousand people crowded the Music Hall, New York City, in five weeks. The top national theatre gross for 1938 will unquestionably go to the idea that could not find a sponsor two years before. *Snow White and the Seven Dwarfs* is an answer to the showman's search for something new.

Edgar Bergen and Charlie McCarthy played the Paramount Theatre, Los Angeles, as an act for $300 a week to average crowds. Less than one year later, they played a return engagement for $7,000 a week, establishing new box-office records for the showhouse. Within the memory of every showman is the refusal of two major companies to make sound pictures, stating the idea would pass out in a few months. Sound recording and reproducing were ready for several years before they could find a sponsor.

The public's first instinct is curiosity. The public buys on the promise of something new. The theatre man must uncover that something in every picture. The manager must develop new ideas and new ways of approaching his public, if 25 per cent of attraction value is to be contributed by him.

Hollywood is said to be the great advance agent for new styles and the innovations of life. In the actual trend in public entertainment, it often appears to be a cloistered community, from three months to a year behind the public entertainment taste. Stories will have been outmoded for a season; stars will have passed their peak and in some instances will have built up an actual box-office resistance, before the producers are aware of it. The defense when certain mistakes are called to their attention is always: "Why, such-and-such a studio had a sensational success with this type of story, or with this star, just a year ago."

At the time of Irving Thalberg's death, the following lines by Kipling were quoted:

> They copied all they could follow
> But they couldn't copy his mind.
>
> And he left them sweatin' and stealin'
> A year and a half behind.

The lines fit well the late genius of production. They describe, too, the many producers who attempt to pattern this year's production on last year's success. Successful pictures in the same story theme may follow, but they never eclipse the first sensational effort. Public desire is whetted, primed, and timed for the first epic. *The Birth of a Nation, The Miracle Man, The Covered Wagon, The Ten Commandments, Mutiny on the Bounty* were all the first in their realms, and while the succeeding productions in the same themes enjoyed average success, they never repeated in the same box-office proportions.

There is another trend that is certain—the standard of entertainment demanded by the public this year must be better than last year, as last year's pictures had to be better than the preceding year's. Today's audiences are demanding a finer quality of drama, music, and entertainment from the screen than they are receiving in their magazines, in the music halls, and on the stage.

The empty ballyhoo from intellectual rebels that motion picture audiences have a twelve-year-old mentality has lost its flavor. The perennial question of the luncheon-club executive —"Why do we not have better movies?"—is now recognized as the talk of a Babbitt.

Adolph Zukor has alluded to showmanship as that "seventh sense." But there is no mystic rite for showmanship. A mastery can come only from experience, from an understanding of human nature and of fundamental dramatic worth, and from an inherent love of presenting entertainment. The showman—more than the producer or the distributor—understands attractions and their values. His is the hand that touches the public purse. He should be the barometer and guide for the producer.

Film Buying and Costs

The motion picture industry is divided into three major parts: production, distribution, and exhibition. The article of exchange is the film. A motion picture has come to be known in the industry's distribution and exhibition branches as a film.

The film, technically, is a thin, flexible sheet of nitrocellulose (highly inflammable) or cellulose acetate (slow burning) coated with a light-sensitive emulsion. The standard film is approximately 1.376 inches wide and .0057 inches thick. The film is perforated along the edges to assure uniform feeding by means of sprocket wheels. The sound track on the film is 0.084 inch wide and is photographically impressed on the film. When a motion picture is produced, the original film is a negative. From it positive prints are made which are distributed to the theatres and through which the motion picture is projected.

The film is manufactured by the producer in Hollywood, on Long Island, and in the other studio laboratories of the world. We shall not touch upon this phase of the industry; it is too big in scope to allow even the most limited outline here. We shall look upon production, with due respect, only as the source from which our standard attractions are acquired.

Distribution sees to the delivery, return, and care of the film and makes the contracts by which the exhibitors get rights to exhibit the pictures to the public. The mechanics of distribution is discussed later in the chapter called "Booking."

The distributing company sets up a series of exchanges through which the exhibitors lease the films. The distributing company is owned by or is an agent for the producer. It is estimated that an average of 250 to 350 prints for each picture are used in 35 to 40 exchange centers in the United States, and that about 72 million film shipments are made each year between the exchanges and the 16,250 theatres.

The contract forms of the major distributing companies are practically uniform in principle. They cover every specification understood between the distributor and the exhibitor. When a distributor and an exhibitor are discussing film costs, their references are entirely to the rental the distributor seeks and the exhibitor will pay for the right to project the film at a given theatre or theatres for a specified number of days.

Block Buying and Booking. Block buying and booking, a highly debated subject, is briefly the wholesale plan upon which distribution deals with exhibition. The distributor announces a group of pictures by title or number at the beginning of the season. The exhibitor buys the group, and, as the pictures are made and released, they become available to the theatre.

Certain organizations within and outside the industry have attempted to eliminate this practice through distributor coercion or legislation and have suggested a system whereby the exhibitor would have the right to buy his pictures in a competitive market as they are made and previewed and when they are ready for release. The theory sounds beautiful. The idea is impractical.

Exhibitors' contracts can be given sufficient safeguards and latitude to protect their interests. The right to refuse 10 per cent of the pictures or a picture on any subject which is objectionable to the exhibitor or community can be covenanted in the contract, and if a picture is exhibited which is unsuited to the community it is generally the fault of the man in charge of the theatre.

To quit block booking would greatly increase the price of pictures. The exhibitor is in the position of the wholesaler, buying a sufficient quantity of quality product for his theatre to insure a continuous supply of merchantable pictures. The source of supply must be guaranteed and encouraged if the theatre investment is to be protected. Spot booking or buying pictures as they are made or released may be a part of the program for the future, but in the present scheme of things it would bring chaos to the industry and would swell the exhibitor's costs and jeopardize his investment without accomplishing anything worth while.

Cost of Films. The exhibitor expects the cost of the feature film to range from 15 to 40 per cent of the gross receipts, depending on the quality of the feature picture. If the theatre is operated on a double-bill policy, the second features are contracted for on a flat-rental basis, ranging on the estimated cost of from 3 to 10 per cent of the gross receipts.

Score charges came into the industry with the advent of sound. They are a fee to the distributor, theoretically, to pay for the special recording charges and license fees and additional expense incurred in making sound pictures. Exhibitors have strenuously objected to the practice—and properly so—for a score charge, after all, is film rental and makes two charges for the same picture. The trend is toward their elimination.

Short subjects, namely, the comedies, scenic and specialty reels, newsreels, cartoons, and novelty films, are contracted for under a similar flat-rental price per day or engagement at a specified theatre. The cost is determined largely by the drawing power and the anticipated receipts.

The newsreel is and except in rare instances, properly should be, the most expensive single reel on the theatre program. The program of short subjects in a house operating on a single-bill policy costs 3 to 7 per cent of the total gross, and the price depends much upon the ability of the exhibitor as a film buyer. The cost of the short subjects on a double-bill program, which completely discounts short-subject value, is as small as the exhibitor can make it. With the exception of the newsreel, the house operating on a double-feature policy attempts completely to dispense with short subjects.

Twenty-five to thirty per cent of the gross receipts over a period of a year is accepted by most successful exhibitors, regardless of policy, as a fair film rental for features and shorts. The showman whose average film costs go beyond 35 per cent is destroying his profit possibilities, is penalizing his pay roll, or is on his way out of the business. The exhibitor whose total film cost is below 25 per cent on a yearly average is unfairly taking advantage of a situation and is gathering unjust profits. The latter is as dangerous to exhibition as the showman who permits costs to run away with him and pays excessive film rental.

Cost of Stage Shows. Combination picture, vaudeville, and stage presentation theatres pay a larger average of percentage of receipts for their complete program costs. Trick ways of figuring these percentages have been devised to cover the policy. It is often reasoned that a house grossing $5,000 a week as a straight film house would do better to pay $3,000 a week for a stage show, if it can gross $9,000 or $10,000 a week as a result. The cost of the stage show is generally deducted before program cost is figured. The process of reasoning is simply related here. The principle is another story.

The stage show in motion picture houses is becoming less and less favored. The stage show cannot compete with good pictures. Other factors in the passing of the stage show are the musicians' and stage hands' salaries, excessive transportation costs, and the scarcity of good talent. The stage show is discussed elsewhere and it is mentioned here only in its relation to attraction costs.

The Contract. There are seven or eight major distributing companies in the industry, and our discussion presumes that we are dealing with one of these companies. The sales formula is devised by the general sales manager and his home-office executive force. The contracts are made through the exchange sales force, but must be approved by the home office. The sales force and branch manager may only recommend. The home-office manager is supreme. The minor influence of exchange managers living in the territory as compared with the authority of the home-office executives living miles away is an ill of the distribution system.

Motion pictures are contracted for in blocks, series, or groups. The showman purchases the entire year's supply of a company at one time, or he selects a group from the entire output.

Frequently the contract covers a period of two or three years, or provides for a franchise of five years' duration. Under the terms of the contract, the exhibitor may make certain eliminations. The good and bad pictures go into the group.

The largest number of yearly feature releases of any one company is sixty-five. The smallest number of a major distributor is forty. If the series represents fifty-two first-run pictures, hypothetically, division of them may be made as follows:

4 pictures at 35 per cent of the gross receipts
(35 per cent pictures will revert to 30 per cent of gross receipts if the theatre does not earn one-third of total film rental paid on each individual picture as profit)
6 pictures at 30 per cent of the gross receipts
(30 per cent pictures will revert to 25 per cent of gross

receipts if the theatre does not earn one-third of total film rental paid on each individual picture as profit)
12 pictures at 25 per cent of gross receipts
Balance at flat rental

The percentage formula given above is entirely theoretical and may be increased or decreased 5 per cent in the different brackets. The reversion privilege is not a uniform practice between distributor and exhibitor, for the distributor objects to underwriting or guaranteeing the exhibitor a profit.

If the theatre is in a small town where it is not profitable for a distributor representative to check the engagement of each percentage attraction, the contract will probably call for four pictures at 35 or 40 per cent, six pictures at 30 per cent, and the balance on a flat film rental. If the town is even smaller, there will be four pictures at 40 or 35 per cent and the balance on flat rental. If the town is entirely too small for a close exhibitor-distributor relationship, the entire group may be sold at a flat-rental price, breaking the prices into three or four groups as outlined above. Sometimes the rental prices are divided into two or three groups.

Allocation of Costs. A method of allocating daily cost during a given week, known as the ten-unit plan, is almost universal. Statistics have shown that three-tenths of the week's business is done on Sunday. Hence Sunday should be charged with three-tenths of the week's expenses. Two-tenths of the week's business comes on a normal Saturday and one-tenth on each of the other five days.

In weeks that have a major holiday, the expense is divided into twelve units, with both Sunday and the holiday accounting for three units of expense, Saturday for two units, and the other four days for one unit each, totaling twelve.

The ten-unit plan for weekly expense is subject to exceptions. As a general rule of the business it is the best that has yet been found for the allocation of expense. Monday is often the smallest of the one-unit days, and Friday in many towns is the largest. During the depression days of 1932–1933, when the farmer's buying power was at the low ebb, Saturday's grosses in communities having rural trade went short of the two-tenths of the week's intake. But in spite of these inaccuracies, the ten-unit plan is sound and reasonably sure.

Until a better rule comes along, the ten-unit plan of charging expenses may be taken as a fundamental. It is the basis of the showman's costs system. If there is an advantage, it lies with the exhibitor, for the working of the rule is in his hands. The unit plan is a safe guide to allocating film expense, so our discussion of film costs is predicated on this system.

The intention of this hypothetical formula of selling is not to start an argument, but merely to establish a method for arriving at film costs. Policies of selling are so varied that no single film plan could cover them all. The system of basing film costs on picture gross receipts is a lost art to many exhibitors, and the distributors have advanced in a predatory manner—their only rule being to get all the traffic will bear. While the unit plan of expense is recognized and established, applying it to the theory of film costs has been given very little consideration by exhibitors and distributors. Our discussion of the subject affects multiple-change houses, for the theatre running pictures a week, or over extended run periods, must view the matter from an entirely different angle.

It is axiomatic that the smart showman, operating under a multiple-change policy, plays his best attractions on the best days of the week. The only exceptions to this rule are in a house of limited seating capacity, and certain communities where there is a pronounced religious objection to Sunday shows. Here the endeavor is to distribute business by showing the second-best attraction on Sunday and the attraction of biggest appeal on midweek days. Another exception is in small communities, where programs are changed for Saturday and for Sunday. A compilation of all figures that we have seen show that bigger theatre profits are obtained in normal operations if the strongest pictures are shown when the flow of business is at its best, that is, on Saturdays and Sundays. The ten-unit plan as a fundamental basis of establishing film-rental prices also forces the playing of the best pictures on the best days.

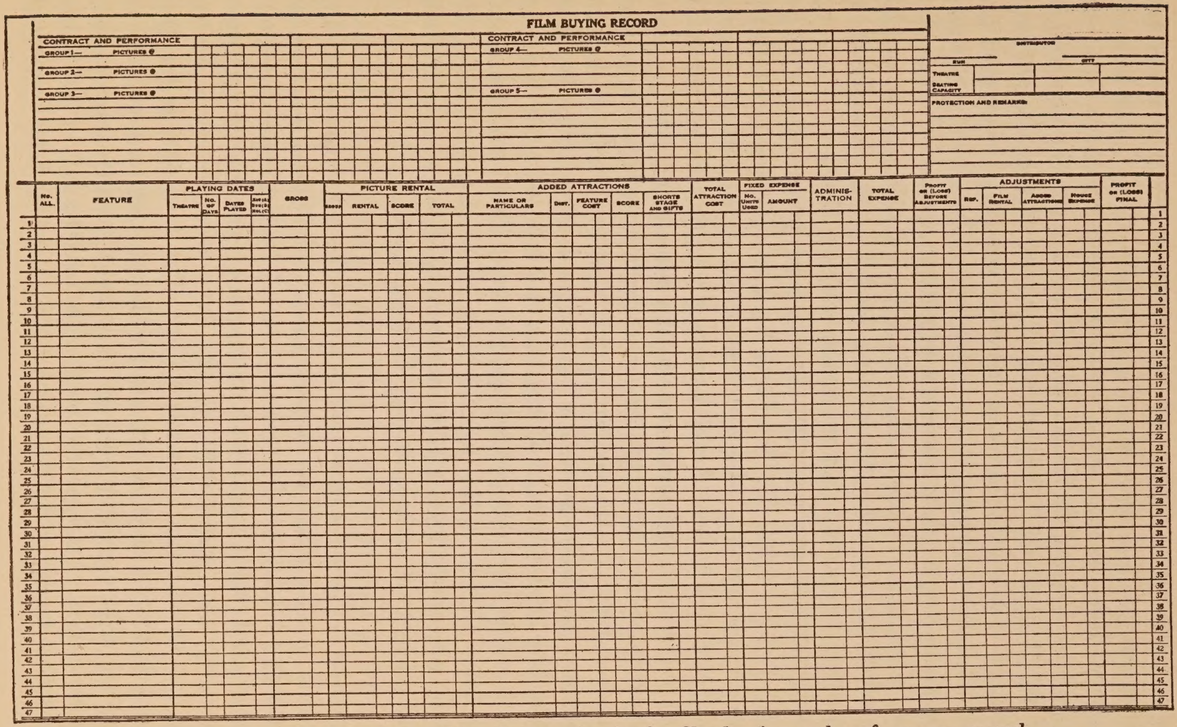
Data Required in Film Buying. An exhibitor should have the actual film performance statistics and a conspectus of his problem before him when the film-buying season begins. He considers his yearly average. He understands seasonal fluctuations. He must recognize that climatic conditions may destroy his best week and unforeseen health conditions in the community affect his business and even close his doors until an epidemic has passed. He knows that the better photoplays are the life of his business, and yet playing good photoplays on the best day of the week drains the gross of the remaining days. He appreciates that the bigger the attraction, the bigger the gross. He knows that in handling the large gross the actual profit is large, but the percentage of profit to gross and the percentage of profit to film rental are naturally less.

Every theatre operation is different, and it is impossible to lay down a set of rules that will fit any two theatres. There is a great difference of opinion between exhibitors and distributors. Our theories come from an experience in both sides of the business.

Relation of Film-rental Costs, Gross Receipts, and Profits. For pictures for which the exhibitor pays 25 to 35 per cent of his gross for film rental, 30 to 50 per cent of the film rental is a fair profit for the theatre, if the gross is in keeping with the possibilities of the picture. For pictures which cost from 25 to 30 per cent of the gross receipts, the anticipated profit must be somewhere between 50 and 100 per cent of the film rental. For pictures the anticipated cost of which is 20 per cent of the receipts, the profits must be equal to the film rental, and for a picture costing less than 20 per cent, the anticipated profit must be one and one-half times the film rental.

Low-flat-rental pictures should cost at an average not over 12½ or 15 per cent of the theatre's gross. A higher group of flat-rental pictures should cost 20 per cent of the gross. The third group, whether on percentage or flat rental, should approximate 25 per cent of the gross. The highest bracket should include a few outstanding attractions at 30 to 35 per cent or, in rare instances, 40 per cent of the gross receipts. The fair exhibitor and distributor can quickly agree on what is to be paid for the percentage pictures. The first point of dispute is the number and the price of flat-rental pictures.

One national distributor maintains that the high-percentage pictures should gross three and one-half times the low-flat-rental price. Another distributor sets the figure at four times. Our own experience proves that a high-percentage picture grosses from eight to twelve times the lowest flat-rental picture. The most expensive film that an exhibitor has to liquidate is the cheap flat-rental picture. Showmen have been slow to recognize this, and the inequality of film contracts to buyers is invariably the unfair prices of low-flat-rental pictures. Let us take as an example a picture costing the exhibitor 40 per cent of the gross. The designation of price classification and the time of release are a distributor's prerogative, and the distributor properly expects the pictures classified as high-percentage pictures to receive preferred playing time. The attraction is booked on Saturday, Sunday, Monday. With a six-tenths flow of business, this automatically gives it three or four times the possibilities of the low-flat-rental pictures shown on Tuesday and Wednesday, when only one-tenth per day of the week's business can be anticipated. The high-percentage picture is played for 35 or 40 per cent of the receipts. The low-flat-rental is bought against a possible percentage of 12½ to 20 per cent of the gross. The difference in percentage costs now becomes two or two and one-half times



FILM BUYING RECORD

CONTRACT AND PERFORMANCE
GROUP 1— PICTURES @
GROUP 2— PICTURES @
GROUP 3— PICTURES @

CONTRACT AND PERFORMANCE
GROUP 4— PICTURES @
GROUP 5— PICTURES @

DISTRIBUTOR
RUN
CITY
THEATRE
SEATING CAPACITY
PROTECTION AND REMARKS:

			PLAYING DATES					PICTURE RENTAL				ADDED ATTRACTIONS						FIXED EXPENSE						ADJUSTMENTS				
	NO. ALL.	FEATURE	THEATRE	NO. OF DAYS	DATES PLAYED	SAT (A) SUN (B) HOL. (C)	GROSS	GROUP	RENTAL	SCORE	TOTAL	NAME OR PARTICULARS	DIST.	FEATURE COST	SCORE	SHORTS STAGE AND GIFTS	TOTAL ATTRACTION COST	NO. UNITS USED	AMOUNT	ADMINISTRATION	TOTAL EXPENSE	PROFIT OR (LOSS) BEFORE ADJUSTMENTS	REP.	FILM RENTAL	ADDED ATTRACTIONS	HOUSE EXPENSE	PROFIT OR (LOSS) FINAL
1																											
2																											
3																											
4																											
5																											
6																											
7																											
8																											
9																											
10																											
11																											
12																											
13																											
14																											
15																											
16																											
17																											
18																											
19																											
20																											
21																											
22																											
23																											
24																											
25																											
26																											
27																											
28																											
29																											
30																											
31																											
32																											
33																											
34																											
35																											
36																											
37																											
38																											
39																											
40																											
41																											
42																											
43																											
44																											
45																											
46																											
47																											

FIG. 1.—Form frequently used by theatre circuits for film buying and performance record.

actual exhibition values. If the 35 or 40 per cent attraction lives up to the distributor's promises and the exhibitor's expectations, it will suck another unit's business from the following days of the week. Big pictures drain the possibilities of small pictures. Disregarding the last statement, we have already trebled the units of playing time as a minimum and doubled the percentage cost as a price. The gross, naturally, has to be six to eight times greater than that of the low-flat-rental picture. Then consider that the outstanding attraction receives the greater advertising and has the benefit of an important build-up and preferred playing time.

Under "Attractions" the theory is propounded that 25 per cent of the value is furnished by the showman. On high-percentage pictures, the distributor shares with the exhibitor in the added value the showman gives to the engagement. In low-bracket pictures, success depends on the result of showmanship, and if the exhibitor can expect from 25 to 35 per cent on what he has paid for film rental as a fair profit on a good picture, he should have for his unusual effort a profit of at least one and one-half times the amount paid for low-flat-rental films or small-percentage pictures. The exhibitor needs all his abilities at the crucial time of contract making. He needs all his wisdom, all his experience, all his available facts and all he can learn from any source.

Equality in Rental Costs. History can be a good teacher. Let us look to the past for information that is valuable today. It did not require the depression year of 1933 to polish off our oldest and most respected companies. The motion picture industry was really sunk in the late twenties by a forced change in distribution sales policy. The foundation for this was laid in the days of prosperity. Large theatres, erected in the big metropolitan centers, involved tremendous investments and enormous bond issues. Before the fall of 1929, the executive heads of the major companies realized that many of these large, super de luxe houses were top-heavy with expense. The fixed charges were so tremendous that they could not be met if fair film rentals were paid to the distributor. In most cases, the big dreadnaught houses were owned by producer-distributor companies. To stave off the day of reorganization, stall the issue, and continue the payment of fixed charges, trick deals were made in which the distributing company was to receive 75 or 80 per cent of the operating income of the theatre on each picture after all expenses had been deducted, and when there were no profits the distributor received no film rental.

This replaced the sound and fair basis of exhibitor-distributor relationship, whereby the distributor received his proper share from the first dollar that came in at the box office. By 1932, first-run-film rentals had fallen off until the situation was critical and distribution was attempting to regain lost ground by increasing film rentals of small theatres and subsequent runs. As a basic principle, subsequent-run theatres and theatres in small towns cannot pay so large a film rental as first-run theatres do and are sold on a basis providing for fewer percentage pictures than the formula previously stated. A healthy distributing policy must look to the first-run showhouses for the proportionately highest revenue. Trick deals with the dreadnaughts had reduced the film rental from these houses to pennies. Fixed charges were still bearing down, and the revenue from small houses and subsequent-run houses had shrunk. Bankruptcy was inevitable.

Regardless of the size of investment, distributor-exhibitor relationship and the prosperity of the business demand that all theatres be on an equal footing. The showhouse that cannot pay a fair film rental from the entire gross should pass from the scene. The exhibitor who demands special concessions because of a closed situation or for any other reason, or who is unwilling to treat fairly with the problem, has no place in the industry. The distributor who is willing to grant a special concession in film rental to one type of house, because of its top-heavy expense, and seeks to equalize by penalizing another exhibitor with a normal setup is equally unfair.

The Exhibitor's View of Costs. Film costs have so far been discussed from the exhibitor-distributor relationship. Let us now consider them without the distributor and as the exhibitor must analyze his problems in film buying. Exhibition is definitely a seasonal business. Without artificial stimulation or rackets, theatres have only forty weeks when profits can be rightfully anticipated. During the summer months (except in resort cities) theatre interest wanes. A few weeks before Christmas the public becomes interested in shopping and holiday plans, and theatre patronage suffers. Another slump comes before Easter. The first week of school in September is given over to buying books and reestablishing family routine. The distributor knows of these seasons as well as the exhibitor. The big outstanding pictures are released to catch the flood tide of business. September (after school has started), October, November, the first two weeks of December and from Christmas until Lent are the periods of greatest show interest. They are also the periods when the distributor is releasing his big pictures. Theatre rent must be paid on a fifty-two-week basis. Pay rolls and every other item of expense are on an annual budget. Yet the profits only come during forty weeks. Hence, while the exhibitor must make his profits in forty weeks, they must be prorated against a fifty-two-week expense operation.

Business is continually changing. New ideas and innovations come so rapidly that furnishing and fixture investments must be depreciated at 15 per cent per annum. De luxe operations can accept 15 per cent of their annual gross as a fair profit. Small theatres must budget for 25 per cent of their gross as cash profits. An average of 20 per cent of the gross as cash profit is necessary whenever an exhibitor has to make a

6 per cent net return on his money after proper depreciation write-offs and taxes. Of course many things enter into the above figures. Those given are an approximate average.

A ridiculous argument advanced by a national distributor to exhibitors a few years ago was the thought that on big pictures the exhibitor should take his chance of making a profit, since good business prompted his exhibiting the picture if only for investment insurance. The exhibitor, it is true, owns a building that he might convert into a garage, but if he keeps it as a theatre, he can find no excuse for showing any attraction at any time that does not offer the *opportunity* of profit. The distributor who does not recognize this fact does not deserve exhibitor support.

Another argument that distributors have offered without credence is the amount of money that is being spent on certain attractions. The exhibitor can never recognize, as an element of film rental, excessive cost of a production. When he does, he has opened the door to poor judgment and wanton waste. Sooner or later, the exhibitors must choose the producer-distributor companies whom they want to spend their money. The quicker that producer-distributor is forced out who cannot produce pictures capable of being delivered to exhibitors on a basis offering reasonable opportunity for profit, the sooner the business will be on a healthy basis.

Unfortunately, certain individual producers have been able to coast along and grow fat on the industry, while five or six major companies, which are the backbone of the business, have kept the theatre doors open by a conscientious effort to meet exhibitor problems. The waste of Hollywood will end when exhibitors have the courage to become discriminating. All showmen want million-dollar or 2-million-dollar productions, because they are the lifeblood of the business. Wisely spent production money, whether it is 1 or 2 million dollars, is reflected in the finished product, and that is what the exhibitor buys.

Distributors have continued a staccato attack to force increased percentage-rental terms. The sound exhibitor knows that 35 per cent of his gross is the outside limit that he can pay the distributor for an excellent picture of great drawing power. There may be a rare instance when he can pay 40 per cent. When he pays 25 or 30 per cent, the picture must be exceptional and sensational.

He also understands that he can better serve production and distribution by standing by his guns against higher percentage demands. A lower percentage often means a longer run for the picture, more dollars actually grossed, and a better theatre in which to house the production. Shortsighted producers have been swept by the fallacy of their own one-sided reasoning. The distributor often prefers 40 per cent of a small gross in a secondary theatre to 25 per cent of a legitimate gross from a successful theatre operation. In the mad rush for high percentage, distributors have seldom recognized final dollars, and 40 per cent of a storeroom-theatre engagement sounds better than 25 per cent from the better channels of exhibition.

Federal and state legislation, the oft-used threat of exhibitor organizations against higher percentage terms, will not cure this erroneous idea. The issue must be met by distributor-exhibitor education and the understanding of the fact that dollars-and-cents results, rather than percentage figures, are the basis of our business health.

When the new season in the theatre year begins, the distributor comes forth with happy sales promises and a clever portrayal of optimism, buoyancy, and facts. He gives little importance to the current year's performance. Grand things are promised, including the correction of all last year's production evils. The distributor announces the new season's product in the spring. Distribution fever runs high in July and gains its barometric heights in August. In September, the exhibitor, who has waited, gains his first concession. By October, the distributor has cooled and softened to a temperate degree. By November the sales argument has subsided to "What will you give?" In December the panic is on, and by the following January the distributor is willing to take what he can get from the exhibitor who has not yet bought. By waiting, the exhibitor gets a better deal, but the product has lost a corresponding amount of its box-office value. Releases are backed up. Pictures are old and the presentation of them endangers prestige.

There should be a fairer and more equitable way for both distributor and exhibitor to arrive at sales terms. Carefully kept film statistics showing the performance record of every attraction combined with an analysis of the new season's product should be the basis for negotiations. Arbitrariness has too often been the weapon the exhibitor has used to cool selling fever and to build resistance to unfair demands. This is costly to both sides. The complications of film selling and buying have been further involved by exhibitor dishonesty and distributor greed. But performance records and local autonomy for the exchanges in meeting sales problems would solve the industry's most intricate quandary.

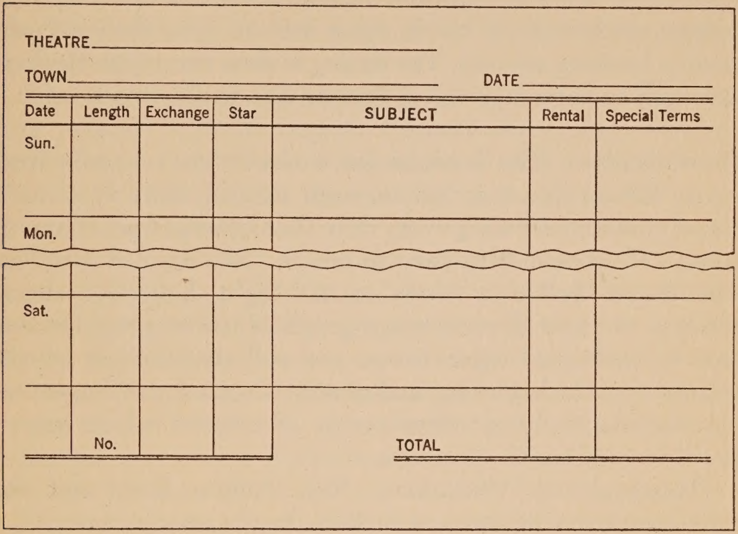
Uniform contracts, boards of arbitration, codes, and agencies are but minor aids in eradicating the difficulty. The solution will come when there is a better understanding of fundamental relationships and an active bill of rights for the partners in showmanship—distribution and exhibition.

Booking

In reality the showman has but one thing to sell. That is the playing time of his theatre. The use he makes of the 365 days tells the story of profit or loss. Profits do not just happen. Success is not an accident. The most important single element in theatre operation is the booking of attractions. An entire knowledge of showmanship is required for an understanding of the subject.

The Booker. Theatres reach their maximum of success only through careful selection of attractions, timing presentations, balancing and blending the programs, contrasting the offerings, and building appeals in line with the public taste. Receipts may vary from week to week as much as 50 per cent, depending upon the drawing power of the attraction. The booker is, therefore, one of the most important of theatre executives. In smaller theatres, the manager assumes this function, and in the larger theatres and circuits the booker is the manager's strong right arm. He is the theatre's tailor. His attraction is the cloth, theatre policy is his pattern, and he fits it to the calendar. He or she, for often women are very successful bookers, works with these three—the attractions, the policy, and the theatre calendar. Attractions and policy are discussed in other chapters. The fitting, which is the booking, is our subject here.

Bookers, working under the direct operating head of the theatre, are of two classes, both functioning in the same manner. One group serves houses operating on a week's run policy and the other class houses operating on a weekly multiple-change policy. These two classifications are the result of theatre policies rather than of qualifications.



THEATRE____________________

TOWN____________________ DATE__________

Date	Length	Exchange	Star	SUBJECT	Rental	Special Terms
Sun.						
Mon.						
Sat.						
	No.			TOTAL		

Fig. 2.—The composition makeup often used on booker's dating sheets. Each sheet includes one week's bookings, and is made in triplicate or quadruplicate, depending upon the number of copies required.

The mechanics of the work are easily understood. The booker knows what productions are under contract and their prices or, if they are designated by number, what price allocation they receive on the contract. The distributing companies furnish an advance schedule of the exact date each picture is to be released. It is the duty of the booker to preview every foot of film before it is definitely assigned a date. After the preview, the booker knows the exact length of each picture. The distributing companies, in their exchange centers, have very efficient booking departments, and the records of the theatre are equally complete and thorough. The theatre booker offers the exchange the dates for which the theatre wants a film. The exchange booker either accepts or rejects them, and, upon acceptance, forwards the theatre booker a written confirmation, which, upon arrival, is verified with the theatre booking records. The dating is then complete. Bookers endeavor to map their dates four or five weeks in advance.

The Calendar. The bookers for a circuit may handle from ten to fifteen theatres, but on each theatre there is an individual calendar showing every date that has a potential importance. It shows fifty-two Sundays, fifty-two Saturdays, four major holidays, three second-flight holidays, eleven holidays of lesser importance, a graph of the seasonal fluctuation in each particular town, pay-roll distribution of the community, the beginning and closing of school, any important conventions, and any other events of interest which have a direct bearing on the business.

Thanksgiving, Christmas, New Year's Eve, and the week between Christmas and New Year's are the periods of greatest box-office importance. Memorial Day, Labor Day, and July 4 are second-flight holidays, on which it is possible with careful bookings to gain the gross of an average Sunday. The eleven or twelve lesser holidays include Armistice Day, Hallowe'en, local and state holidays, and Washington's and Lincoln's birthdays. The major holidays call for pictures of mass appeal, preferably rich in comedy, breezy, and carrying some of the wholesome spirit of the moment. The distributors plan the release of productions suitable for these dates, and the booker's duty is to schedule the prints early. Bookers frequently set their holiday dates tentatively as far as three months in advance, finally confirming the booking upon previewing the picture. Memorial Day, July 4, and Labor Day are outdoor holidays, and the theatre must compete with seasonal sports. Big attractions and star names loaded with box-office appeal are needed to acquire big grosses. The lesser holidays lend themselves to timely subjects and need special treatment to gather extra revenue. Patriotic themes and pictures in the spirit of the day and stories indigenous to locale then in the public mind have an extra appeal on these days.

The season also requires special consideration. The new show releases begin in August. Through September, October, November, and into the first week of December, business is at its peak. This is the theatre's harvest season and every booking must count.

Three weeks before Christmas comes the most distressing slump of the year, when the public mind is turned to Christmas shopping and holiday preparation. There is a type of picture that will sustain business through the pre-Christmas letdown. Bookers must be aware of attractions with the proper appeal and have them available to counteract the slump periods. From Christmas to New Year's is the best week of the year. Then the public is in holiday mood and wants festive attractions. When Lent starts, there is another natural drop in business, although each year it becomes less noticeable. The week preceding Easter (Holy Week) is one of the seven-day periods bringing the smallest amount of business. The booker has reserved from the earlier releases an attraction that will partially offset the slump for this particular period. Easter Sunday brings a revival of business. It is second only to the Christmas-New Year's business, and the theatre must be armed to capture the large grosses.

April brings the first signs of spring. The appeal is of the outdoors. The finishing days of the school year are near. Summer permits the circus type of advertising. Attractions which lend themselves to extensive outdoor advertising and those of nature and travel must be uncovered. A feature attraction permitting a spectacular novelty campaign will achieve larger grosses in the spring and summer than at any other season. The booker searches the market for attractions appropriate for this treatment.

During a few weeks in June or July, a revival of the biggest pictures of the year may do better than the ordinary run-of-the-month releases. The booker goes back through his records and knows just which attractions to return.

The Necessity of Contrasts. Bookings must always have variety and contrast. Stars should not appear on the program more than once in every four weeks, and it is better for their appearances to be spaced from six to eight weeks apart. If the star for one week is a man, next week's predominating player should be a woman, or a man of an entirely different type. Action pictures should be intermingled with comedies and musicals to avoid staleness and to give the theatre a continuously fresh appeal.

Standards. The quality of each week's program as a whole must be as near a standard as available attractions will permit. The booker has at his fingertips added features, such as *The March of Time*, special short subjects, good cartoons and travelogues, which can be placed on the program to blend with or assist a weak feature attraction.

Fluctuating Attendance. Periods of fluctuating theatre attendance occur within each month. The last week of the month, in most communities, is the poorest. The first and third weeks of the month are usually the better two. Pay rolls decide the business flow. The booker has attractions which come at a high-percentage rental and others at a lower percentage or flat-film rental. The latter pictures are given the first and third Sundays, and the second and fourth Sundays are reserved for the high-percentage pictures, for it seems this arrangement means more money for the theatre if for no other reason than that better pictures with greater drawing power will counteract the natural monthly drop. The attractions for conventions, football games, and community events are selected to appeal to the spirit of the occasion.

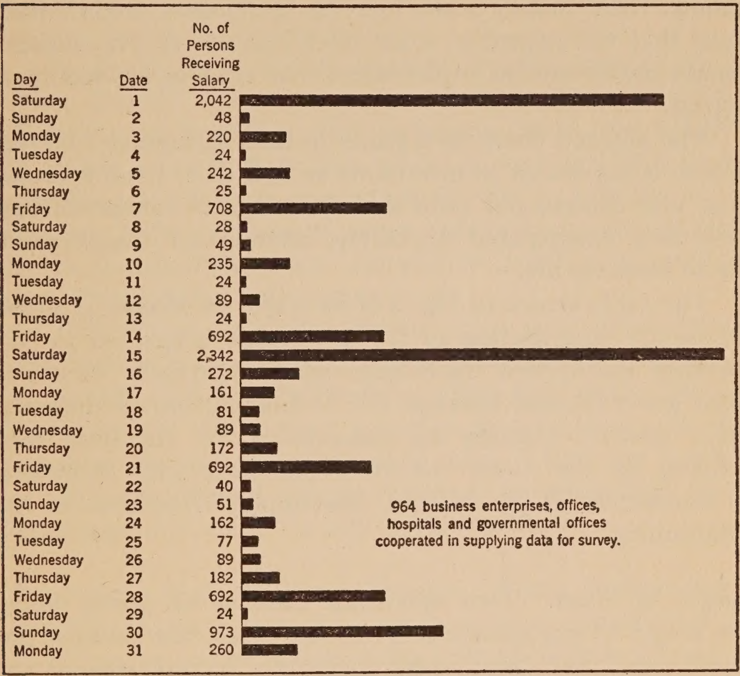


FIG. 3.

A pay-roll chart showing the distribution of money in a community is of inestimable value. A showman will often say, "Business is certainly poor this week. The weather is good and we have a dandy show. I wonder what is the trouble!" The pay-roll chart will invariably give the answer. Show business fluctuates with the general flow of money, and the biggest grosses come from placing the best attractions in the period when the greatest number of persons have the most money. When money is at a low ebb, the theatre needs attractions that will appeal to some special group, or the manager should devise special exploitation that reaches beyond mass appeal.

The pay-roll chart, as a guide to the community's buying power, is important to merchants as well as to theatre managers, and commercial clubs and chambers of commerce that have once inaugurated the service have found it indispensable to business life.

The table shown in Fig. 3 is for a city of 40,000. It shows the salary distribution of 9,662 persons, employed in 964 business enterprises, including offices, hospitals, city and other governmental bureaus, etc. It does not include domestic help, persons working on commission, or traveling men residing in the town but receiving their pay elsewhere. It represents 78 per cent of the employed citizens of the community.

Length of Runs. Two operating theories of policy affect the length of engagements. Of recent years, the thought has grown—and the distributing companies have furthered the idea—that a theatre should not have set change days; that is, that pictures should be booked to continue their engagements as long as business warrants. The theory is suited to large towns, suburban houses, and theatres in the proximity of exchange centers. It is not practical for small towns where prints must be booked a long period in advance and shipped from exchange centers to distant points.

Patrons also favor definite policies. Their habits of life are fixed and they expect the theatre's to be. By the established policy, a patron knows when a picture is to open and when it will close. Continued experimentation with policy causes confusion and inconvenience.

From a practical consideration, population and seating capacity determine the duration of the engagement. In small towns, an established long-change policy often permits playing to the entire population.

In La Junta, Colorado, during the engagement of *The Great Ziegfeld*, after the picture had enjoyed a lucrative three-day engagement, the exchange asked the exhibitor to give it a fourth day. The exhibitor explained that he had already played to a percentage of the population of the community far in excess of proper anticipation, but acquiesced to the distributor's wishes. The picture, held for an additional day, drew one paid admission.

The logical conclusion is: In cities with large drawing possibilities, runs can be extended and booking policies can be flexible, but in small towns where the possibilities are limited—and the seating capacity is adequate—the days for show changes should be fixed, and, if they are correctly set, the engagement will be ample to accommodate all the patronage that exists for any one attraction.

Bookers for Multiple-change Theatres. Those bookers having multiple-change houses have an even more complicated job. In all towns the difficulties arising from the season, the month, and the other influences mentioned are always present. Their theatres are smaller and must be booked on a weekly basis and much farther in advance. The multiple-change houses do not have the same command of prints from the exchanges as do the key run houses. Their runs are shorter and there is a danger of staleness. The pictures have had their first run and, unless they are booked fast and smartly, they lose their box-office strength. The public's taste, strange as it may seem, also changes within every week. The best attractions of the week must always be shown on Sunday, the day when the public is in a theatre-going mood. In multiple-change houses Tuesday or Wednesday gets the second-best picture of the week, and often it is the type of attraction not suited for mass appeal necessary on Sunday or for family audiences. Friday is everyone's night in most theatres, and the program should have a family appeal.

Women represent 65 per cent of the adult audience. Saturday is the only day on which the masculine element is equal in number to the feminine. In many localities, a western or cheap action picture which has a virile theme will gross more on Saturday than the most expensive production of Hollywood. Short subjects in multiple-change houses have a greater importance than in theatres of a week's run or longer. Serials and children's pictures, which never find a place on the first-run screen, are essential to the multiple-change house. The shorts must be skillfully suited to the day of the week. Bookers are always aware of all the theatre happenings. The daily box-office receipts, weather reports, competitive conditions, and other information necessary as a guide are furnished daily from the theatres. Receipts on particular pictures where the box-office value might be questionable are obtained from theatres having earlier engagements or test runs. The events, such as Bank Night, Amateur and Baby Shows, and Fashion Revues, call for a special treatment in dating by the bookers. The information that a booker attempts to obtain is voluminous, and each date is finally set with the thought that it will deliver the largest possible gross receipts. A treatise on booking could be elaborated into a volume, for the placing of attractions is second only to the attractions themselves.

Summary. Each booking is set for the day of the week, in relation to the week of the month and the month of the year, blending with the counterattractions on the same program and contrasting with the programs of four weeks before and after.

Many—indeed practically all—of following chapters have a direct bearing on the subject of booking. Particular attention is called to the chapter "Double Bills" in Part II and to the first chapter of Part II.

Part II

Policy

Establishing a Plan

The purpose of the theatre is to make money through entertainment. Dollars and cents decide the policy. Theoretically, if a theatre profits more by playing to one person than to a given class or the masses, the correct policy would be to play to that person. Policy is planned for consistent profits. It is constantly studied with the aim of attaining the maximum gross at the minimum expense.

Factors to Be Considered. In mapping his policy, the theatre manager is mindful of many things. He looks to the attractions available, the constancy of the supply, their cost, and the strength of their appeal. At the same time, he is mindful of competitive attractions in opposition theatres, the source and strength of their supply, and also of nontheatrical competition in its widest scope. He considers his theatre's location; studying the area from which audiences can be drawn, the limitations of the territory, the parking facilities, streetcar and bus stops, general traffic conditions, the number of people passing the theatre daily, the hours of heavy traffic, night street crowds, the habits of the clientele, the drop-in trade, the anticipated regular patronage, and the characteristics of the immediate population.

And he must know the same things about competitive, adjacent theatres. Of importance, further, are seasonal fluctuations in business, the climate, weather, and religious or racial habits of the patrons, the business of the neighborhood and environs, and the trading hours. All these things bear on the policy of admission price.

Advertising is also a factor in determining policy. The phases of this element that need to be studied are newspaper coverage, reader following, cost of newspaper and outdoor advertising and their coverages or circulations, institutional advertising, advertising on the screen and in the theatre, special exploitation projects, and program and mailing possibilities.

The clearance and geographical zoning position as to releases and admission prices is of the utmost importance. A comparative analysis of the strength and weaknesses of the policy against competitive theatres must be made.

Relative cost of all items on the budget must be considered in order to obtain a normal operating policy. The budget—an important guide—is made up on a quarterly basis of annual fiscal expectancy.

Consideration must be given to the life of the existing policy, with a recognition of changing conditions. Every theatre has alternate policies, several of which may be practical. These must be explored. They must be weighed against the existing policy. The good and bad features of each alternate policy should be indexed in the manager's mind. For his guidance, there should be always a complete record of changes in managerial procedure. The records should include an accounting of the gross figures, the profit and loss and the date of the beginning of the established policy, and the reason for any change or abandonment. A written explanation made with each change of policy gives the actual history of its success or failure.

In studying policy, opinions are good only when supported by figures. Nothing theoretical is of value in establishing the correct operating plan for a theatre. General experience may be the proper guide for the inauguration of a policy, but soon the figures will tell the correct story.

Reasons for Change of Policy. There are few unsuccessful theatres in the country which some manager could not take as they stand, with available attractions, and make into successful houses. Any of five or six policies would work in almost any of them. In an unsuccessful theatre, admission prices may be too high or too low. Five cents in admission price may make the difference between profit and loss. Some physical difficulty in the house, such as the sound projection, can be the major contributing reason for red ink, and when it is corrected the theatre may become profitable. Pictures can be too old, and there are frequent instances of their being too new. The single-bill policy may be in use when the demand is for double-bill programs. The generally accepted slogan for the business is: "Get the kiddies and the adults are bound to follow." This is only a half-truth, for noisy youngsters have destroyed the patronage of many a house.

The public is not always conscious of what it likes or dislikes in a certain theatre. The reason for popularity can usually be told, but patrons cannot always point out objectionable elements, yet these flaws may result in a loss of public interest and a corresponding drop in attendance. The theatre manager's goal is to get every nickel the patron will pay without the loss of good will. This thought might be somewhat shocking, if broadcast, but it is this that sets admission prices. When prices soar too high, patronage decreases, when too low, the show is being undersold. The gross at the end of the week is the barometer which tells whether the price is too high or too low. In each community, the price of a meal or a haircut and costs of amusements and luxuries have a bearing on theatre admission prices. Communities are high-priced towns or low-priced towns. The prosperity and spending pace of a community change seasonally. Industrial or agricultural conditions have a most important bearing on a theatre's gross, hence comparison with a previous year may be misguiding unless the changes are carefully considered.

Profits should follow from the natural momentum of a theatre. If an unusual effort is necessary in operation to sustain small profits, there is something wrong with the policy. There is no order of importance in considering the elements of policy. The goal, as stated at the beginning of the chapter, is to make profits. At the same time, the future of the theatre must be safeguarded.

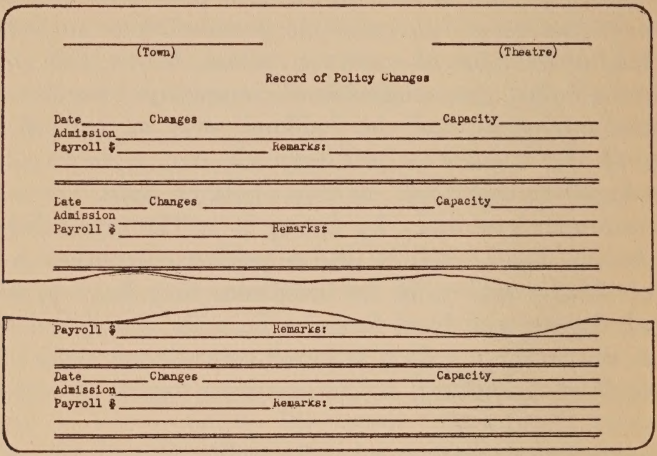
A question often asked when motion picture executives are discussed, is, "What does that fellow have? He cannot even speak good English. He is just an ordinary man of common ability and limited knowledge." By inference, he is contrasted to a much less successful gentleman with all the glamour and personality the word "showman" naturally implies. The answer (if you have not already guessed it) is that the first gentleman understands theatre policy. He has courage, common sense, and resourcefulness. Added to these is something else which is the most important—personal honesty. He does not deceive himself.

Experience, courage, and resourcefulness seem to be acquired as we go through life. Personal honesty is a quality that may be lost as we travel from one little triumph to another and magnify our conquests. The personal self must be completely excluded in reaching a decision of policy. Most failures in establishing theatre policies have come from the manager's inability to be entirely impersonal, to set himself aside as he weighs the right or wrong of his subject. He may be anxious to operate a certain kind of theatre for which his house and community are not suited, or he may recall an experience when fortune smiled his way with unusual results, and he imagines that the same results will come to him again.

From New York to Los Angeles will be found theatres bearing the names of their builders—once so-called "pillars of the industry." Some of the builders are still leaders; others have passed on; few have retained their positions. The reason is always the same—an inflexible personality or an inflated ego has overshadowed common sense. When the day of reckoning came, the bondholders' committees of saner businessmen moved in, and the "pillars" were moved out. The name of the theatre is probably all that remains of the glamorous management. A new policy, built on selling entertainment profitably by fitting it to the possibilities of the theatre, has turned it into a paying enterprise. A successful theatre policy, in its inception, may have appeared radical, daring, and hard to reconcile with established ideas, but in the final analysis it is based on common sense and is the result of the natural deductions from logical reasoning.

Suggested Rules. A few rules for policy should be remembered. From three to six months are necessary to test any theory in showmanship. Some theatre managers believe that they can advertise a change of procedure in their theatres and that within a week or two the public will be thoroughly acquainted with the new order of things. The public is not so observant and responsive. Repetition of advertising and continuous effort for three to six months are required to launch successfully a new theatre policy. Many theatres have been permanently damaged by frequent changes of policy. When a patron comes to the box office to buy a ticket, he expects to receive for his money a certain thing in entertainment. Even if what is offered is better than he had expected, he is not in the mood to accept it. Thus he is not completely satisfied. Frequent changes of policy destroy the character of the theatre. With the loss of that valuable asset, public interest often wanes.

A change of policy should be based on a sound reason, and that reason should promise the public a beneficial service. Merely increasing an admission price or changing a procedure which has become a habit with the public is destructive. All policies are sold to the public as being promulgated for their greater enjoyment and benefit. When policy changes are made, they should be inaugurated at the proper season or at the high tide of business.



(Town) (Theatre)

Record of Policy Changes

Date______ Changes ______ Capacity______
Admission______
Payroll $______ Remarks:______

Date______ Changes ______ Capacity______
Admission______
Payroll $______ Remarks:______

Payroll $______ Remarks:______

Date______ Changes ______ Capacity______
Admission______
Payroll $______ Remarks:______

FIG. 4.—A page from the diary recording the reasons and results of each policy change.

A theatre should earn a gross operating profit of 15 to 25 per cent on every dollar handled. Unless a house is on that basis, its policy cannot be accepted as correct.

Circuits have grown to power because they have been able to take theatres, radically change the operating plan, and chart permanent courses, while individual management has been indifferent in measuring actual results. The manager must know the goal in every operation, for somewhere there is a theatre manager who understands it and the constantly changing trends. New demands and the economics of the business, which are always working, will eventually replace the manager who cannot find the way to the maximum possible gross at the minimum operating expense.

Clearance and Zoning

The Problem. A few years ago profound scientists had much to say about time and space, and said it in such a way as to leave laymen pretty much in a fog. Exhibition, too, has its problems of time and space that are and always have been in a haze. In practically all other phases of theatre management the effort must be to avoid routine and to look with misgivings on rules and practices that may result in getting into a rut, but in the matter of clearance and zoning (time and space) this danger does not exist because there is no routine to follow and practices are almost as varied as districts in which there are first-run and subsequent-run theatres.

The subject is of prime importance in the welfare of every theatre and must be a part of this book, but its nature calls for slightly different treatment, so this chapter contains more theory and opinion than others do in order to present the subject as it is and as it should be.

A motion picture cannot be termed a manufactured article. It is not its substance that is of value. It is, rather, a medium by which entertainment is transported and displayed. Time and place are important factors in its worth. Proper distribution is essential to its success. Care must be used in its routing and in the spacing of intervals (clearance) between runs or engagements in competitive territories (zones), for its realization of maximum box-office results and, hence, for success for the producer, distributor, and exhibitor.

Since this is true, and since the amount of rental the distributor gets—at least in part—depends upon the clearance the exhibitor in competitive territory receives against subsequent runs, it becomes evident that eventually exhibitors and distributors must between them find a way of arriving at a fair and equitable means of clearance and zoning.

Definition of Terms. Several difficulties arise to confuse cooperative efforts and spread misunderstanding. The words "protection" and "clearance and zoning" have been intentionally or unintentionally confused. Protection is a concession sold by the distributor to the exhibitor. It involves a direct or implied price consideration for the exclusive right of showing a motion picture for a stated period of time in a specified area, and prohibits the further showing within the area for a given period after its run. A zone is an area of given boundaries. Zoning often limits or prohibits protection. Clearance is the interval of time between the conclusion of the showing of a picture at one theatre and the beginning of the showing at another.

Conciliation Boards. From the beginning of the industry, numerous planning associations, zoning commissions, arbitration boards, and codes have been formed. They have functioned a while and then have been dissolved, through court orders, agitation, or litigation. The industry must again try, and keep trying, until some definite and practical solution is found for this most serious problem.

Federal antitrust laws have been invoked to assist the industry in righting itself. The motion picture industry, though, is peculiar to itself. Its value often lies in intangibles, and its material possessions lose their worth unless proper protection is accorded the intangibles. The industry is a giant. It is world-wide. One first-class photoplay costs from $400,000 to $2,000,000. The combined production of all studios will total a finished photoplay a day, 365 days of the year. It takes unlimited financing, a world-wide organization, to sustain such an enterprise. The motion picture has been "big business" in every respect, except in establishing a code of procedure for itself.

The cost of exhibitor-distributor suits, antitrust-law actions, department-of-justice investigations every year would pay for the most expensive motion picture ever produced. There has been a feeling that the government had its "finger" on the producer and distributor. Disgruntled exhibitors, with local political influence, scattered throughout the states, have agitated almost continuous federal investigations.

The investigations, while not fruitful for the exhibitor, have been expensive to the distributor. The business has become obsessed by a phobia. No one seems to understand his rights and all seem afraid to face the issue. In the recent case of *United States v. Interstate Circuit, Inc., of Texas*, the court said:

> The owner of the copyrighted article may contract with the exhibitor, without the intervention of any third mind, for full and free protection, both as to price and manner of use, but when the outside mind, with an interest to serve, steps into the picture—the contracting room—and interjects, persuades and coerces the copyright owner to join with it in its protection, or against the party to whom the copyright owner is selling or contracting, then and in that event there are two or more persons engaged on the side of the copyright holder, when the law gives only one privileges and immunities. Such a unity of minds, if it be in restraint of interstate commerce, is illegal. The copyright privileges do not save it from illegality.

This decision eliminates all thought of price protection. It jeopardizes theatre values and, in time, would curtail production. The development of finer pictures, better theatres, and a stabilized industry is dependent upon price protection or sane clearance schedules. The application of the federal antitrust laws has proved that the best interests of the industry would be served by solving the problems within its own house.

The distributor has complained about exhibitor abuses—the 10-cent admission-price theatre, the double bill, give-aways and rackets. The exhibitor is helpless to correct the situation so long as the distributor continues to sell to theatres thriving under these policies. In the above case of the *United States v. Interstate Circuit, Inc.*, the court declared:

> The distributor respondents have the legal right to contract for the exclusive exhibition of their Copyrighted A pictures to the respondent exhibitor. But if they should do that as a result of a common understanding, that, too, would be illegal. If they do that without any such common understanding, or, agreement, it is free from condemnation, so far as the law is concerned. They must not, in their contracts with the exhibitor respondents, contract away their right to contract, completely and fully, with other exhibitors, if they contract at all.

One theatre manager is helpless to influence or affect the policies in the film contract of another theatre. If Exhibitor A persuades a distributor to refrain from selling Exhibitor B, whose policies are known to be destructive to the best interests of the industry, Exhibitor A is conspiring against Exhibitor B and is subject to restraint, and liable for damages, as prescribed in the antitrust act. For illustration, theatres charging a 10-cent admission are admittedly unhealthy for the entire business. If one distributor should announce that his product will be sold only to houses charging more than 10 cents admission, and the other distributors would not adopt a similar sales policy, the first distributor's film rentals would be penalized by lost revenue which comes from theatres charging 10-cent admission price, and the other distributors would gain added business. If, however, the other distributors would follow the leadership of the first distributor, we would hear the cry of collusion and conspiracy.

Every major distributor and exhibitor recognizes the vital need of a clearance and zoning board. It is admitted that clearance determines worth of product in larger cities and stabilizes the investment in the theatre. It is of utmost importance to all three branches of the industry. Yet the lack of understanding between distribution and exhibition is daily fomenting the threat of governmental intervention. The government may undertake to interfere, but the industry could function much better alone—if it would. The government's continual investigations to date and the investigators' lack of knowledge or of an understanding of the problem have been demoralizing influences.

The industry has tried to build a house without a foundation. Local boards have dealt with current difficulties. No declaration of accepted principles has been made to guide them. No provisions have been made to prevent future trouble. Trade relations and theatre policies have been confused. Local precedent and conditions have often been the guide, while they were really the cause of the trouble. Distribution has avoided clearance wherever it could sell protection.

An illustration of this is that subsequent-run theatres in towns of 25,000 are receiving a shorter clearance between runs, at the same admission price, than theatres in cities of 100,000 to 200,000. In some instances, lower admission-price houses receive films ahead of competitive theatres of higher admission prices in the same city or zone, because they can pay higher film rental.

Zoning committees have lacked experience, have not provided for overlapping zones, and have confused trade practices with theatre policies. Further, inexperienced branch managers who, because of their position, became recognized authorities on the subject, have permitted excessive and foolish protection and have used the established boards as collecting agencies or as a means of furthering film sales.

The Remedy. The remedy is of greater importance than the reason for past pitfalls. When arbitration boards were stripped of power by court action and the code of free competition for the motion picture industry was held unconstitutional, it became evident that any further boards must be the result of a better understanding within the industry and have the voluntary cooperation of both exhibitor and distributor.

An educational campaign to foster common understanding must be waged before such voluntary support will come from the rank and file of exhibitors. Two national boards must find their way into existence, each possessing necessary principles to which every fair-minded exhibitor will subscribe. The first board will concern clearance and zoning. The second and separate board will act as a voluntary arbitration committee for contractual grievances between exhibitor and distributor.

Before an educational campaign can be successful, several basic principles must be recognized. First the distributor's right to choose his customers and to sell or not to sell runs within zones is inviolate. Although film contracts as part of the consideration now specify the run, the clause must be more rigidly enforced in the play-off. This will curb the tendency of theatres to change policies to secure a position of preference. Admission prices alone must be recognized among established theatres as the basis for clearance and a provision must be deduced for new theatres.

Secondly, the specifications for a master zoning plan must be generally understood; that is, a theoretical skeleton plan of zones that could be applied to the remotest parts of the entire country and cover all problems must be devised. This national rule or guide would permit of clearly defined local zones in all districts, from the most densely populated cities to the small towns of 2,000 or 3,000. Subsequent runs in the latter would be outlawed.

With the master plan understood and nationally recognized, the local zoning application would bring each theatre into its proper place, almost automatically, when its run position and admission prices are taken into account. Thus none would be too big to be put on a fair basis and the long-claimed discrimination in favor of certain groups would be controlled or ended. Hedging on run position would stop. The distributor would know the exact zoned position of his buyer and what the buyer has to offer. Competitive selling would be fairly stimulated.

The confusing and serious problem of clearance and zoning is now a controversial mess, but if certain basic principles are recognized and established, a solution is quite possible. It is far from solved as we write, and further discussions and arguments are certain to appear. To cover the subject adequately a book would be necessary; our conclusion alone can be given.

An educational campaign is, in all events, sorely needed. This campaign must set up the following:

1. A national formula for correctly determining theatre admission price.
2. A national definition of trade relations that cannot be confused with distributors' sales or theatres' operating policies.
3. A method provided for overlapping zones.
4. A national classification for theatres of all kinds, clearly defining a first-run, a move-over run, and subsequent runs of all sorts, so that any theatre by its policy will fit correctly its position in a zone and the clearance to which it is entitled.

A period of continuous publicity and additional work along these lines will prepare the exhibitor for local clearance and zoning and grievance boards. This will lay a foundation strong enough to carry a worth-while structure.

Forty exchange centers in the past have attempted to zone without a master constitution to guide them. Precedent has always been the ruling factor. Important exhibitors have not been willing to give up what they already enjoy, whether right or wrong. The distributor has wanted to change theatre policies, and theatres have desired to give the distributor a formula for selling.

The industry must have clear definitions of all the terms involved, then there must be a Magna Carta that is fair and clearly understandable, before local application can hope to succeed.

Nontheatrical Enterprises and Visual Education

A Delicate Problem. Exhibition faces a dilemma in the nontheatrical presentation of pictures for profit that may become distressing competition to the entire industry and is now a problem of varying degrees of seriousness to many exhibitors. The unfortunate aspect is that it cannot be dealt with by a frontal attack, because nontheatricals are usually conducted for a worthy cause that gains ardent, though not justified, support from the best element of the community.

The use of federal and state funds for the construction of public buildings has added in practically every community a city, school, or university auditorium. The tendency has been to install sound equipment. While these buildings are generally tax-free, publicly owned, and supported by general taxes, they present problems in their maintenance, or justification for existence, or utilization as revenue sources for their sponsoring organizations. A solution is seen in using them, with their comparatively large seating capacities, for showing pictures at low admission prices.

The nontheatrical, as a rule, operates on a Friday or Saturday at 10, 15, or 20 cents admission, and the local exhibitor sees two of the best days of his week taking seriously depleted grosses.

He may register a protest if he is impetuous but he finds no sympathy—rather he incurs harmful enmity for his "narrow-minded selfishness in opposing such a worthy cause."

One community boycotted a manager because he openly opposed the showing of pictures in a school auditorium for 10 cents admission. The exhibitor confronted with this opposition may seethe within, but he must smile and accept the condition until such time as a workable solution comes.

The exasperating part of nontheatricals is the unbelievable naïveté of their sponsors. They are generally the finest people in a community. Recently a principal of a high school called upon one of his close friends, a prominent exhibitor, to enlist his aid in securing pictures for Friday nights for his school auditorium, which seats several thousand. "Of course," the principal said, "we won't get into competition with you; that is not our intention. We will just show a few of the Shirley Temple productions, Walt Disney cartoons and historical attractions like *In Old Chicago*, *Adventures of Marco Polo*, and *Northwest Passage*." The exhibitor was too amazed to retort that he would like to do just that himself.

State Laws. Many states have laws prohibiting the use of public buildings for profits, but the exhibitor dare not risk good will by invoking these laws. He may ask the distributor to refuse to rent films to this nontheatrical and nonprofessional opposition, but the mere fact of his having to enlist the distributor's aid is concrete evidence of a serious flaw in distribution. This problem is absolutely the distributor's. He is tearing down every standard of exhibition when he permits, for salvage film rental, his merchandise to be shown in nontheatrical buildings for cheap admission prices and thereby nourishes an evil detrimental to his own future. The distributor has been known even to suggest that for an equal sum in added revenue from the commercial exhibitor, he would close his exchange to outsiders. That, obviously, would be "jumping out of the frying pan into the fire."

The distributor knows that the entire annual revenue from nontheatrical sources would not pay for the making of one worthy production. He knows it is the real exhibitor, who operates year in and year out, that is the lifeblood of the industry. That this nontheatrical competition may become a menace to production, distribution, and exhibition (even to the theatergoing public) is apparent.

An indefensible attitude the distributors are taking can be illustrated by a recent experience of the writer. A prominent independent exhibitor was asked to send a wire to his close personal friend, a United States Senator, opposing the Neely-Pettengill Anti-Block Booking legislation that was before Congress early in 1938. The exhibitor was not inclined to take a stand because it was not his problem and he seemed to enjoy seeing the distributor squirm. He then stated: "A year ago, a $300,000 student-union building was erected in my town on the university campus through a loan granted from public funds. The auditorium of the building is equipped for a sound theatre. On Friday nights, the theatre is packed at 10 and 15 cents admission, and, while the pictures are last year's releases, they are carefully selected and represent the best product the distributors have made. The community does not understand my problem. In fact, they feel that I should even advertise the Friday night show because the cause is so worthy. The film exchanges seem sympathetic yet they still will not refuse the $15 or $20 film rental obtained weekly from the college. If it becomes known in the town that I am blocking the students from securing pictures, my position is even more embarrassing."

The writer has always advocated close exhibitor-distributor relationship. An exhibitor who stands by while the Neely-Pettengill Bill is being argued is as remiss in holding up his end as the prominent Hollywood producer who, a few years ago, had the audacity to sell to schools and churches where he could not exact exorbitant rentals from established exhibitors. While this was going on, *the distributors of America stood by and watched the experiment!* The plan failed miserably because the nontheatrical managers did not know the methods of exhibition, and even in view of packed houses—at low prices—the producer could not get his "pound of flesh."

The Attitude of Labor. Nontheatricals for profit, as a rule, neither pay rent nor employ union men or skilled craftsmen. In a town where a church was recently doing duty as a theatre, the minister, arriving to lend his presence to the occasion, found one of his leading parishioners picketing in front of the church with a banner labeled: "Unfair to organized labor."

An amusing incident, with a happy ending, bearing on nontheatrical motion pictures, occurred in a small town of our acquaintance a few years ago. The theatre was not permitted to operate on Sunday. The service in one of the churches on Sunday night, however, consisted of motion pictures. The Sunday night motion picture drew from the attendance of the other churches to such an extent that the other ministers protested and suggested the theatre be opened on Sunday so that those who wanted pictures could have them in the proper place and the churches could again dispense spiritual salvation.

Army posts are another nontheatrical that abuse the privileges the industry has accorded. It is a common occurrence where an exhibitor is located near an army post to have the military theatre slyly cultivating civilian business. In a small town where an exhibitor had a large building investment and the town's chief source of support was an army post, the soldiers and officers withheld their patronage because the showman objected to the military post's showing the same motion pictures in its armory, at less than half the admission, just sixty days after his theatre.

The Latter-day Saints church has featured very excellently, where they have colonized, the showing of motion pictures in their ward houses. Supervised recreation has been a splendid part of Mormon religious life and, while it is not the policy of the Mormon church to interfere with theatre business, still, as a result, Salt Lake City has fewer suburban theatres than any town of the same population in the United States.

The nontheatrical in the show business for profit is a menace to production, distribution, and exhibition of motion pictures; yet the distributor has hesitated to take a stand or to make it known that the commercial photoplay belongs in commercial theatres. The rapidity with which this nontheatrical competition is expanding indicates that ten thousand buildings will be equipped for shows within the next five years. Then the distributor will take action, but it is our belief that it will be too late to avoid a serious loss of good will.

Of course, there are certain classes of nontheatricals that should be furnished with the choice of motion pictures gratis or at fair rentals. Among them are hospitals, sanitariums, eleeymosynary institutions, isolated army posts, and warships. The patients, shut-ins, inmates, and personnel of such places should have the pleasures of the world's finest entertainment.

Visual Education. Visual education has always had the fullest support of the exhibitor. Many theatres are turned over to schools, for this purpose, in the mornings and at periods when they are not in operation. Likewise, schools and public auditoriums need sound equipments, for much of the teaching of the future will be by visual instruction. It is said that often more can be learned from a one-hour picture on any given subject than from reading a complete textbook. Technical schools have found visual instruction essential, and the teaching of languages has been given great impetus by this method. In university cities, it is a part of the exhibitor's good-will service to provide desirable foreign pictures for language classes. This is becoming so, even for high schools. Trade conventions have proved that ideas can be projected in a motion picture, with sound interpretation, much better than by a manual or a speaker.

Russia uses educational motion pictures as the quickest method of disseminating knowledge. Portable equipment with propaganda films, affecting every form of Russian life, are a part of the scheduled national routine even in the remotest sections of that vast country. England is far ahead of the United States in the development of visual education. A line must be drawn, however, between visual education and commercial motion pictures shown by nontheatrical enterprises for a profit.

Private Shows. The home motion picture show, another subject worthy of consideration, is still in its infancy. Before it can be widespread, a less expensive, noninflammable film must be developed and motion picture mechanism needs to be simplified. In all motion picture exchange centers, there are offices not connected with the industry, licensing 16-mm. sound film for home movies. Several of the large producing companies have entered into contracts to reduce standard films of other years for the 16-mm. requirements. The libraries to date are limited. They are certain to grow in quantity and quality, and whether home movies will be a toy or a competition for exhibition in the future is problematical. This subject might be bracketed with nontheatricals, radio, television, and other outside influences which should be studied by each individual exhibitor who realizes that all these elements enter into the ebb and flow of his business.

Double Bills

The policy of double bills is the use of two feature attractions on the same program for one admission price. Originating in the New England states many years ago, it has spread until today probably as many theatres operate on the double-bill policy as on the single-attraction plan.

Objections to Double Bills. Double bills came into the industry without a friend. Producers and distributors have fought the idea as the worst evil of exhibition. Union employees and theatre staffs have opposed them because they mean longer working hours. Legislation against double features has been instituted in some cities. Patrons have protested the length of the two-feature shows because they do not want to sit through two pictures to see the one that brought them to the house. Children have objected to double bills because they abolish short subjects such as comedies, cartoons, and novelty reels. Exhibitors, individually and through their organizations, have condemned the practice because it means additional film rental and added program cost. Uncomfortable seats, poorly ventilated theatres, and lack of modern conveniences have increased the prejudice against long shows.

Double bills have been criticized in the editorial columns of the press. Voting contests have frequently been held by newspapers and radio stations to get public expression on the subject, and invariably the single-bill attraction has won the majority vote. Several major distributing companies have discouraged the practice by writing into their contracts clauses that prohibit certain pictures' being shown as part of a double bill. Many such contracts exist today.

Seldom is a contract made without double bill's becoming a subject of issue in the discussions. Exhibitors never meet that the problem is not a topic of warm conversation.

Arbitration boards within the industry and exhibitors' organizations have penalized the double bill in certain territories. The N.R.A. code for the industry set out to regulate the practice. In hundreds of towns petitions of protest signed by millions of patrons have been circulated.

The double bill has been surrounded by enemies and has found few to give it succor. It is the ugly duckling of the industry. The number of theatres employing the policy is increasing year by year and, if the trend continues, another few years will see two feature pictures for one admission price an established custom of motion picture exhibition. The double bill as an evil, if such it is, cannot be eliminated by distributors' contracts, exhibitors' arbitration boards, new codes, or any other route that has yet been explored.

Increase in Receipts. The policy always starts as an emergency measure or a last hope of bolstering business. Then the emergency measure becomes a practice in spite of the protests of patrons, employees, and distributors. Double-bill policies, in the majority of instances, gross more money than single bills. While this fact lasts, the existence of the policy is assured, for, as stated before, the purpose of a theatre is to make money, and regardless of protests the policy that returns the best profits must be the one used.

We have already stated that motion picture exhibition is a personality and story enterprise and that the public buys entertainment. In a double bill there are a greater number of featured players and two stories are offered instead of one. Let us say that 80 per cent of the public want to see one of the attractions, but there is another 20 per cent that wants to see the second feature. Take out your second feature and the audience will represent 80 per cent of the possibility. On the other hand, if you leave out the first feature, the quality of the second attraction will draw only 20 per cent of the possible gross in the two features combined. These figures are used here as an hypothesis. The percentage ratio depends upon the booking. The drawing powers of the attractions may actually be divided 50–50, 60–40, or 70–30 between the two features. Very seldom is the difference as great as between 80 and 20 per cent. The public may not welcome the double features, but it does not object sufficiently to withdraw its patronage. The exhibitor showing them will gather the additional gross that they will produce when he comes to understand double bills and the proper handling of them.

A practical experiment in double bills in a competitive town of 25,000 was as follows: The community circulated a petition protesting the length of the shows and stating that the showing of two pictures was reflected in the lower quality of programs. The petition was signed by nearly 3,000 persons. The manager had been struggling with the problem for nearly two years. The public wanted single bills, but his box office showed that the double bills grossed more money. When the petition was presented, the manager called a meeting of the petitioners for a noon hour at his theatre, and of the 3,000 signers about 400 attended. The town had four theatres and the protest was lodged against the "A" house, which operated on a two-change-a-week policy. The manager told the group that the theatre would have double bills on the Saturday-

Sunday-Monday-Tuesday change and single bills on the Wednesday-Thursday-Friday change. The latter would be enhanced by the best shorts, cartoons, and novelty reels available. If the business on the Wednesday-Thursday-Friday change over a three-month period was greater than in the three months previous, the single-bill policy would continue. At the end of the three-month period the town was operating again on a straight double-bill policy.

Different Results in Different Communities. One town, however, does not make a rule in the show business. A similar experiment was tried after a petition had been circulated in a noncompetitive town of 5,000 with a three-change-a-week theatre. The manager explained that the theatre would show double bills on Saturday-Sunday-Monday and single bills on the Tuesday-Wednesday and Thursday-Friday programs. At the end of the three months, the management had terminated double bills and at the time of this writing is operating under a single-bill policy. His conclusion was that the habits of his community were not suited to double bills. He opened his theatre at seven o'clock in the evening and closed his box office at nine-thirty. The larger part of his trade is farmers coming a long way to the show. They did not want to wait until eleven or twelve o'clock to see the part of the show that they had missed if they had arrived between eight and nine o'clock. The town has a small college and the restrictions on the students did not permit them to be out after 9:30 on week nights. The community was fairly prosperous and was not hunting for bargains. The street lights and those in the stores were turned off at ten o'clock.

Each town has its own experience in double bills. In large cities where the show operates from 11 A.M. until midnight and the public has been accustomed to three-hour performances, either through the addition of stage units or of many shorts, the double bill, properly booked, stimulates the box office. Subsequent-run houses and suburban theatres with matinee performances likewise find double bills almost necessary to their success once the policy has been inaugurated. In noncompetitive towns large enough for two or three theatres, "A" theatres or de luxe operations have seldom found double bills of benefit. The "A" theatre, under such circumstances has the first selection of all major products. "B" theatres, or those operating at a cheaper admission price and with a second selection of product, have found the policy essential to their success.

Small neighborhood theatres opening their doors at 7 P.M. have had their troubles with the twin features. The habits of the patrons and the class of theatregoers work against the success of the double bill. Neighborhood clientele goes to the theatre between seven and eight o'clock and wants to be home between nine and ten. This class of patron does not want to sit around until eleven or twelve o'clock to see a double-bill performance completed.

Good Booking. Towns and neighborhoods become fixed in their habits and it is difficult to change them overnight. A common experience is that it takes from three to six months to establish a double-bill, or any other, policy and that a lesser period does not give the complete answer. When double bills were first introduced, the usual booking was two poor pictures offered as a bargain. Since then, exhibitors have learned the value of contrasting and blending pictures. Where the policy has been established for several years, the show is not complete without a second feature, and it would be almost impossible to revert to single programs.

Circuits have sensed the added revenue that can be gained from carefully booking these double features. They have learned that the costs of pictures and the distributor's pricing are to be completely disregarded for the best results. Heavy drama is blended with a sparkling comedy. A virile action picture is mated with a sophisticated society play. An all-star production is matched with a light situation comedy of no-star value. An adventure story is contrasted with a musical production. A mystery thriller goes with a light, frothy piece of entertainment.

The chief objection to double bills, the length of the show, is carefully weighed. The public begins to tire after the first hour and a half and both pictures must have a tempo to excite continued interest. In large towns it is now often the policy to book two outstanding pictures together and bill a show of such decided appeal that the length of the engagement may be prolonged and few of the potential clientele can resist the attraction.

Advantages of Double Bills. Overproduction in pictures is another contributing factor to the double-bill policy, and until this is curtailed by distributors the trend will continue. Every major company makes special and program attractions. The special productions are the source of the theatre's profits. The program pictures may be entertaining but are a liability to the theatre, yet they must be absorbed. If the program pictures offer amusing entertainment, they can be carefully blended into double bills and the exhibitor can then buy the productions of another major company and increase the number of super attractions at his disposal for profitable booking.

Competition also enters into the double-bill policy. An evil of the business is that wherever product is available, which cannot be used by the operating theatre in the town or district, the exhibitor is faced with the possibility of a new competitor. Theatres, very unfortunately, do not depend upon population for their origin, but rather upon the absorption of the product. The major distributor must sell his product and is not content to stay out of a community or city because the exhibitor there has already bought the other distributors' pictures and has no outlet for his. The exhibitor also knows from experience that there are "suckers" and "chumps" always waiting to get into the theatre business. Every vacant piece of property is an opportunity, and investment money is easy to obtain. If the products of two or three major concerns remain unsold in a community or district, a competitive theatre is almost certain to come into being. Double bills permit the exhibitor to buy a selective contract from each distributor. The culls that remain after the operating theatre or theatres have made their selection would be poor nourishment and give but short life to a new competitor. A double-bill policy is a good insurance and often protects the showman against competition, for it takes the excess of quality product off the market.

Summary. The double-bill program is the most debated subject in exhibition. Unfortunately, exhibitors have become very fixed in their opinions and have taken sides for or against, as frequently from prejudice as from reason. The affirmative expect double bills to cure all theatre evils; those against, blame it for all theatre ills. Double bills are a panacea to the exponents, and a scourge to most distributors and a great many exhibitors.

From our general discussion and from actual experiments made in many theatres, including towns of all sizes, the following conclusions, if conclusions are permitted on such a subject, might offer a fair guide to policies in dealing with double bills:

1. Subsequent-run houses in large towns will be more profitable if double billed.
2. *B* and *C* houses in towns of all sizes should be double billed.
3. Among competitive theatres where there is a division of product, a double-bill policy is advantageous.
4. In noncompetitive towns where there are two or three houses in operation and the *A* house is operating on a one- or two-change-a-week policy, having the pick of the pictures, the most profitable policy is unquestionably

single bills. The *B* and *C* houses in such a setup should be double billed. The reason is apparent. This *A* theatre can present a program of such quality that the second feature, of lesser standard, only annoys the patrons.

5. In noncompetitive towns where the *A* house is operated on three changes a week, the single policy is frequently more successful than double bills. However, the final test in such a situation seems to be the comforts the theatre has to offer and the habits of the people. From an actual policy observation, on a three- or four-change basis, it is not possible for the *A* theatre, even with the pick of the product, to obtain the standard of entertainment of an *A* house with one or two changes and, therefore, double bills, properly booked, may complement the program and give added drawing power. It has become axiomatic that a theatre cannot run double bills on one change and single bills on another, and be successful. Yet here is the one exception where it might appear a theatre could run a single bill change on the first three days of the week, and a double bill on the second and third change.

The evolution of the double bill has widened the theatre's appeal. Distributors recognizing the trend have shortened the length of features, and waste and unnecessary footage are being abolished. A new type of program picture is being developed. The small attraction which seldom found an outlet on the big theatre screen, under a single-bill policy, is being booked with the super productions.

The players in the small program features were, a few years ago, confined to *B* and *C* houses, while now they are being shown to the larger audiences with the bigger pictures and a new avenue has been found for the arrival of new personalities. Very few territories where the double bill has become an established practice have ever returned successfully to a single bill policy. The double bill appears to be here to stay.

Stage Shows

Today in the theatre means, literally, today. Changes are always active. Any writer who dares to set down a current fact, let alone make a prediction, is likely to see a reversal before his words are off the press. Yet we may have the temerity to say that at this writing the stage show, or flesh attraction, is a dead issue in the motion picture theatre, as an established policy, except in de luxe theatres in metropolitan cities.

Its passing was heralded, as are practically all changes in the business, by distressing financial reports. It did not show, or stopped showing, a profit. No place is comfortable for an unprofitable attraction in the show business. That is as it should be. The public buys what it wants. If it stops buying anything, it should not have the rejected article forced upon it, especially when in the quest for entertainment.

Value of Stage Shows and Equipment. Stage shows continue to have value in some theatres, usually in large key centers. They may enable a manager to lift his admission price above the average in his city. A theatre that would ordinarily be committed to a 40-cent admission may get 50 cents because of a stage show. If the added cost of the stage show is only 6 or 7 cents per patron, the theatre is amply justified in the policy.

Protection of house prestige is another reason for a stage-show policy. If the supply of attractions is limited, stage shows may keep the public from discovering the letdown of the ordinary pictures interspersed with the better attractions.

Stages and stage equipment should be maintained even if there are no stage shows. Amateur productions and traveling shows create a demand for fully equipped stages. If the theatre does not provide them, schools or municipal auditoriums will, and the showman may some day find a competition growing that he might have prevented or at least controlled.

In multiple-change houses, six to twelve traveling shows a year can be played with good results and satisfy any public hunger for living attractions. But, by and large, the stage show in picture houses has become nothing more at best than a by-product.

Reasons for Decline in Popularity. Several contributing reasons can be cited for the stage show's failure to show profits and thus insure its place as an attraction. The advent of sound was a hard blow. Costs were difficult to control. Dealing with unions of stage hands and musicians was bothersome and expensive. Talent was a gamble always and limited in quantity.

One other reason stands out. Most of the better and more profitable theatres were built exclusively for pictures. Sound was made to fit them. Images on the screen increase or decrease in size according to the demands of the situation and the will of the director. These picture theatres are fitted to pictures and pictures to them. Any good picture can fill the whole theatre—reach with full force all the people in the house when it is full. It is a larger structure, with much larger seating capacity than the ideal theatre built expressly for the presentation of living attractions, such as dramas, musicals, and even vaudeville. Hence the modern motion picture theatre is structurally wrong for stage shows. This is so even in smaller picture theatres. It is so because the architectural intention was to make it so.

Imagine a personality big enough to fill a picture cathedral! There may be such, but what handicaps must be overcome! The living actor may get over to a few hundred down front, but his efforts are lost to those sitting in the far corners of the balcony—and these are choice seats for viewing and hearing a motion picture. The human being has not the flexibility of the tireless, emotionless, inanimate film that is run by machinery and transported in a can. The living actors need a certain intimacy with their audience. They have not the qualities of expansion and contraction to fit the home of the film. They are out of place on the stage of an ideal picture theatre.

Of course there are some types of stage shows that can get over in a large picture house. Bands, large choruses of girls in dances and songs, and elaborate productions can do it. The masters of ceremony and some comedians can do fairly well when aided by voice amplification. But the kinds of shows that can be projected effectively to 3,000 or more persons at one time are limited.

The result soon was that the stage-show addicts among the managers were bringing on long lines of lovely ladies, resorting to trick band presentations, and adding generous doses of glamour. They said to their patrons, "This is the most stupendous production ever devised," and patrons said, "So what?" The wonder is that with their limitations they did so well.

As available funds and talent decreased, the quality descended, until locally produced stage shows in moderate-sized towns had about as much class and appeal as a tab show in Cactus Center playing the town hall for dimes.

Box-office figures showed that an excellent stage show with a poor picture resulted in a poor show as a whole and had comparatively poor pulling power. A good picture was not enhanced either in entertainment quality or in box-office worth by a good stage show. The result caused the passing of the most unproductive period in motion picture exhibition.

Fitting the stage show into the budget, finding the proper proportion of costs in relation to the picture attractions, and the consequent difficulties of theatre bookers and distributors, all helped to make the stage show an expensive nuisance.

Stage shows were the apple of the eye of many a personality manager. They were frequently a sop to his vanity and he held to them on the theory that they were demanded by his public. He did not look for an answer in his financial reports. That is one reason he left the business. His leaving was the exit cue for many stage shows.

The theory persists that stage shows should have box-office worth. It may be sound and there may be some way to make them profitable. That way has yet to be worked consistently in practice. One reason for the lack of amusement merit in stage shows was the method by which they were produced. The production department of the theatre with weekly changes in stage shows was made up of the production manager, the orchestra leader and his arranger, a scenic artist, a costumer, and the staffs and artists under them. The job of putting on a show each week and rehearsing the show for the next week was a full-time job, but they also had to devise the shows. They got ideas here and there. If there was no inspiration, there had to be a show anyway. There was little or no creative force behind the productions. They were routine and repetitious.

Yet these hurriedly thrown-together productions were in competition with pictures on which ample time, all kinds of money, and a wealth of talent had been lavished. No wonder they did not hold up. Of course some stage shows had real quality as attractions. Some of these were produced locally and many were units booked for an engagement during a tour. When an idea proved a winner it would be used over and over again until it became stale and tiresome.

Some day someone may find a way to produce stage shows of such high entertainment value and at such a price that they can be booked and played at a profit. They will have variety and merit of a degree to cause talk and create desire. Nothing of the sort is visible to the naked eye at the present time, and motion picture theatres promise to do well with motion pictures as an attraction.

Part III

Operation and Personnel

Manager and Staff

The subject of Operation requires longer and more detailed discussion than any of the other six fundamentals. Personnel is the most vital element of operation. The person of most importance is the manager. Invariably the character, ability, and personality of the manager reflect in every member of his staff. He can be a master showman, worthy of the rich and long heritage of his calling, or he can be a charlatan. He may make money either way. He will probably make more money as a worthy person. He will surely, in the latter case, find himself surrounded by more able and dependable employees.

We shall assume that the manager is of the highest type and that it is his desire to surround himself with the very best employees. Personal applications and references give the necessary information about education and experience. The essential principles of honesty, reliability, and moral character need little description. Our interest is in methods used in stimulating loyalty, enthusiasm, and high efficiency in service. These qualities should be characteristic of the manager and transmitted to the employees by example. We all, more or less, play follow-the-leader in maturity as well as in childhood.

The human desire for amusement is helped through the presence of happy, young, alert, cheerful, and confident employees. It would be lessened by persons whose appearance in any way incites pity. A confidence that the house attendants are equal to any emergency adds to the pleasure of an audience. Courtesy is essential.

Capable employees are always ambitious, and evidence must be given them that deserved promotions will be made as often as opportunities are afforded. The employees should realize that they are serving a worthy cause in furnishing entertainment, recreation, and amusement to a world in which cares and troubles are prevalent. Theatre employees may make material gains and find personal satisfaction; but they must have an inherent love for the theatre and a willingness to work hard for long hours while others play. The theatre is a jealous mistress, demanding fidelity and ability.

The formulas for success are little different from those in any walk of life, where intelligence, character, honesty, and realistic ambition are required. The philosophy of the theatre is pragmatic. That is, results alone count.

In many communities it is wise to select a staff that has the same racial tendencies prevalent in the theatre's neighborhood.

Group life insurance and employees' benefit funds are tangible evidence of the manager's good will and help in inducing a better morale.

A changing management is a poor management. An organization regularly recruiting lieutenants from the outside confesses weakness.

Temperamental outbursts are no longer an evidence of managerial genius. Calmness, cheerfulness, and surety of decision cultivate the best spirit in employees. In the past eccentricities were overstressed. The manager who hopped out of bed at 2 A.M. with a freak idea flashing through his mind and called his staff together for an immediate discussion was spoken of as a genius. Now he would be labeled a "disorganizer," certain of financial difficulties and probably due for psychopathic observation.

We can refer to personnel as a football team, with the manager as the quarterback. He must have capable men for every position. Then he must make known clearly what he wants done.

Efficiency depends on the employees' having the same idea of the task at hand as the manager. Careful outlining of a plan may take a little more time at the beginning, but it is a great economizer of hours over a long period. Whenever possible, instructions as well as plans should be *written.* The manager who depends on his own head and cuff to carry the details of the business either has an unimportant business or a weak head and frayed cuffs.

In school we are educated for the things we do after graduation. In business we go through the same training, but the education is in the things we are doing today. A good executive is a good teacher. As an instructor the theatre manager may be merely satisfied with his pupils or he may be proud of them. In the latter case the effort will be well rewarded in many ways.

The following form will prove valuable to managers in the smallest operations and is indispensable in larger theatres.

PERSONNEL INFORMATION RECORD

Name of employee____________________Birth date__________
Present address________________________________
References___________________________________
____
____

Education___________________________________
____
____

Past experience____________________Salary earned $________
____________________ " " ________
____________________ " " ________

Dependents___________________________________
____

Physicians reports___________________________________
Doctor Date of examination
____
____
____

Theatre (present employer)______________Date of employment__________
Occupation____________________Salary______________
Record of employment___________________________________
____

Miscellaneous___________________________________
____

TERMINATION OF EMPLOYMENT

Date________________
Reason___________________________________
____
____

Note. The personnel card used by large theatre circuits contains much more information than individual houses require. Often a photograph of the employee is attached or made a part of the personnel card.

The Showman

Some 36,000 showmen, theatre managers, or theatre exhibition executives are operating in the United States. Unfortunately, there has never been a successful school for fundamental training, although scores have been attempted and large companies have cooperated. Their failure has been admitted by the occasional successful school manager. The reason is probably the very nature of the business.

Closely following the advent of the first moving pictures, there came the theatre man who brought the nickelodeon or arcade to town. He sold candy, with silk stockings for prizes, between reels. Then came that more recent managerial type, who proudly introduced to your city that glamorous character, the illustrated song singer. They were all an outgrowth of the gentlemen of the tent shows and kerosene circuits and others of the ante-machine era in the American theatre. Following them comes the theatre manager of 1938. Is there a difference? There is.

The modern successful showman has adopted the scientific method for his operations. Whim, fancy, personal desires, and so-called inspiration play but a small part with him compared to his often picturesque but unstable predecessor. Your modern showman seeks facts, weighs experience, and tries to know his subject before each important move. The old-timer plunged ahead, trusting to luck, tradition, and often superstition. Where your pre-picture manager operated from a grouch bag (the purse or money belt on his person), the modern showman has a budget for a guide and taskmaster. There is as much difference between the methods used as between a wheel-barrow and a stratosphere airplane. Yet in character, emotions, and possibly ambitions, they are brothers under the skin.

Conditions have changed. Business no longer comes of its own free will. The manager must be able to create a desire and surround himself with employees who have the same ability. He is a salesman of intangibles, as is the minister, the professional man, and the schoolteacher. The difference is that the manager checks his box-office daily, and daily gets his answer to what success he has had. He always knows that somewhere there is a man in his particular business who can make the money flow and that a succession of failures means his passing from the scene.

The showman has developed an entirely new set of tools, including a new measuring rod. So foreign is the old to the new that many old-style showmen, still comparatively young, cannot find a place in the new scheme of things.

Two Classes of Manager. Theatre managers of today may be divided into two classes: first, those who do the larger part of their own work, with meager staffs, and, second, those who direct and advise the work of a large organization. The size of a theatre and the volume of business decide the type of manager.

A halo has erroneously been placed over the head of the manager in the second category. His salary is larger, and, because he operates in metropolitan centers, he is more or less in the eye of a larger public than his less known brother.

He and managers of his type have been visualized as the stalwarts, the master minds, the romantic leaders of the business. When opinions are offered, their ideas are accepted as the criteria of exhibition.

The fact is that most of the managers of the first class, with individual executive ability, could readily fill a position held by one of the second group. But the reverse is not true. While there is a difference in the standard of operation, it is not so great as the public has been lead to believe.

Today as good shows are presented in Montrose, Colorado, a town of 3,000 population, as in the gilded cathedrals of entertainment along Broadway, New York, or Wilshire Boulevard, Los Angeles. Montrose is at the end of a little narrow-gauge railroad, but the theatre is comfortable, well lighted, and carefully ventilated. The manager of the mountain-town theatre could more readily adjust himself to the Hollywood razzle-dazzle than the Hollywood manager could to Montrose. The Montrose manager lives his problems. The Hollywood manager calls on experts to solve his difficulties.

A constantly traveling public, national advertising, volume production, and the radio leave Main Street, in a town of a few thousand population with an aggressive showman, only half a stride behind Broadway and Wilshire Boulevard. The duties of theatre managers everywhere are about the same. They are all included in the Six Fundamentals.

A Set of Rules. Fox West Coast Theatres have prescribed the following rules as "musts" for house managers. If they are necessary for a circuit operation, they are equally vital for an independent management and they may serve as reminders.

1. It is the manager's duty to merchandise his pictures, operate his business in the proper manner, and establish and maintain an efficient and courteous service staff.

2. A manager must be at his theatre at least one-half hour before opening time, open and close the theatre and be on the floor during hours theatre is open. However, in theatres which have continuous shows, while Manager is away for dinner, the Assistant or Doorman or Head Usher will assume charge of floor until Manager's return, which should be no later than 7:00 P.M.
3. Managers will set the example in neatness of appearance—dark clothes or tuxedo during the winter months; light coat and proper apparel during the summer months; white shirts should be worn at all times. Keep your shoes shined at all times.
4. Be clean shaven—nothing will mar your appearance more than poorly kept teeth—a bad breath is offensive to anyone and most of all to your patrons—if you must eat vegetables or other food with an objectionable odor, never do it before going on duty at the theatre.
5. Set the proper example for your employees in your own dealings with patrons and citizens of your community.

QUALIFICATIONS OF A THEATRE MANAGER

We once asked our good friend, Charles P. Skouras, operating head of the Fox West Coast Theatres, to state the qualifications of the successful theatre manager. He promptly answered, "Health and Jirp." We have found no better answer. "Jirp" means judgment, initiative, resourcefulness, and personality.

Health. Health is the first requisite in any business, but especially so in the selling of entertainment. The world may sympathize with the sick but chooses to buy its entertainment in an atmosphere of health, gaiety, and radiant life. The long hours of theatre operation demand health.

Judgment. "Jirp" is of Mr. Skouras's own origin and coinage. It is something like "it" in Elinor Glyn's wonder girl. The first letter of "jirp" stands for judgment. If we had a boy and the Lord would endow him with but one quality, our prayer would be that the quality be judgment. It is not the amount of work done in eight hours that determines the size of the pay check; it is wisdom of decisions that marks managerial worth. This is true in every business, but particularly so in the theatre business, as the values are not based on next year, next month, or next week, but today. The theatre manager cannot have a second guess, as many merchants may whose goods can be held for later sale. Good judgment is not built on theories. Its background is of concrete facts based on experience.

There is no formula or rule for certainty, but a guide to testing judgment is suggested. After making a decision, write the conclusion on a scrap of paper and drop it into a drawer reserved for such notations. After the matter has been consummated, read the opinion and see whether the judgment was correct. Following this policy for one year will give one's true batting average on decisions. The result may be a shock and is certain to calm a blustering, impetuous attack upon every problem. It builds a foundation for future decisions. A year's training, however, is but a start. Judgment, based on experience, guides the theatre man in making leases and in making expenditures and planning improvements. The mistakes in the industry have not been due to inability to sell shows nor a leadership that did not visualize or try, but entirely to an overenthusiastic zeal on the part of executive heads whose opinions were not tried and true.

The great enemies of good judgment are personal vanity and the ready alibi. The battle against them should be endless. In reality, there is no alibi for mistakes. Someone, somewhere, could have foreseen the event which played havoc with your plan. The surest corrective of poor judgment is to have to live with the mistake.

Initiative. The second ingredient of "jirp" is initiative, which in reality is vision combined with action. The value of the idea is in its good execution. You meet men every day who have good ideas but lack the initiative to put them to work. In the United States Army Infantry Manual an important rule of life is stated in "Aggressiveness wins battles." Judgment predicated on initiative or ingenuity is half the formula of "jirp."

Resourcefulness. Resourcefulness is the safety valve of initiative. When the judgment has been bad and initiative has created trouble, resourcefulness will find the way out. There is a solution to every problem. Resourcefulness meets crises and turns defeats into victories. It is imagination in action.

Personality. The final ingredient of "jirp" is personality. It takes health, enthusiasm, the ability to cooperate, faith, and a philosophy of life to make real personality. The man with a good personality has faith in himself, in his business, and in his God. He has a sound philosophy of life, or else he will break under the strain. He can intelligently cooperate and knows the truth of Aristotle's declaration, "One man is no man."

"Big Brother John"

One distinctive type of manager is of such human interest as to deserve an entire chapter. He may be classed as an institutionalizing personality.

A few theatres have been successfully developed whose advertising policy centered around the individual manager. The entire effort of such an operation is directed to good-will, institutional advertising. The manager is linked so favorably to local happenings and his theatre is established so intimately in each home that a relationship is created surpassing the usual friendly approval.

The tools of this specialist are limited only by his inventiveness. Sincerety of purpose, resourcefulness, and a natural ability to ingratiate himself into the best wishes of the community are probably first qualifications. The postman becomes his ambassador. Civic life is his field of exploration, and every happening, large or small, has a certain amount of capital for him. Almost every theatre tries a certain amount of good-will advertising, but concentrating on it is the exception rather than the rule.

Each community has room for only one institution of this kind. It may be a mortuary, a newspaper, a restaurant, a pharmacy, or a general store which is set up as the "Big Brother" of the town. If your community has an "Honest John," "Big-hearted Jim," a "Brother Jack," or a "Peoples' Friend," there is not room for another—a town can stand one of the species, but two is a tidal wave of personality.

The personality manager is no shrinking violet. He has all the graciousness of a Lord Chesterfield. He can smell a news camera at 300 yards and give importance to passing out candy bars. His advertising always carries the personal stamp of his direction. His announcement trailers on the screen generally project the thought that Louis B. Mayer and Big Brother John are presenting the next supercolossal attraction.

People of delicate taste may consider him rather Barnumesque, but the personality manager is fundamentally sincere. He manages to reach every home and business house four or five times a year, always reflecting a desire to serve and contribute a constructive part to the life of the community. Before deciding to adopt this policy, it is well to consider whether you have the natural sincerety, zeal, and brotherly affection to carry through. Ask yourself whether your being reverberates with the zest and romance of a kind of modern King Arthur and make sure that your community is fertile for the work. If all things are not favorable, your good-will advertising should be limited to standard effort and legitimate service.

Much can be done without going to an extreme, and genuineness above all is necessary. If Big Brother John's efforts do not ring true, he soon becomes a jest of the town and is "hoist by his own petard."

Some of his trade tricks are letters of welcome to newcomers, notes of felicitation to newlyweds, anniversary cards, congratulations to the newborn, the old, and the young, and salutations upon every provocation. An event reflecting merit to the individual, or city is courteously acknowledged. Business houses completing a new building, opening a store, or inaugurating a new policy are the recipients of some signal declaration. Luncheon clubs, lodges, orphans' homes, public charities, hospitals, literary groups, distinguished guests of the city, schoolteachers and their pupils are the personality operator's debtors for the ever-occurring opportunities for gracious and thoughtful gestures.

His campaign calls for cataloguing the entire community. A secretary adept in the work is invaluable. Birthday lists may be had from insurance companies, lodges, clubs, churches, and schools. Getting these lists may call for some maneuvering, as the information is generally held confidential. Daily newspapers are watched carefully for weddings, births, anniversaries, and other personal events. New residents are discovered through rental offices and the water, light, telephone, and other such companies. Business partnership changes, conventions, farmer trade days, and rural events must be closely watched.

Social and athletic activities and scholastic and church records must be closely followed. Every little detail has its possibilities. Manufacturing plants and railroads will furnish a list of employees who are members of the twenty-five-year clubs, and they must be honored. What is important to any individual is of equal joy and importance to the personality theatre manager.

The data assembled must be catalogued according to the day of the year, and a tickler system arranged to give ample time for a carrying-through period. Information must be verified to avoid the embarrassment of congratulating the deceased or felicitating bankrupt concerns.

Each event calls for a different message. Cleverness and originality enhance mouth-to-mouth advertising. The greetings are usually accompanied by a pair of complimentary tickets. Merchandisers agree that sampling is a fruitful form of advertising, if the cost is within reason, and this phase of the campaign is one of its greatest advantages.

In each message is the concluding thought that if the manager is not at the door or in the lobby to extend greetings, please have word sent to him, as he would enjoy the pleasure of a personal meeting. "Words are so inadequate in expressing my sincere pleasure."

The institutionalizer is a perpetual sponsor. His activities are emblematic of his civic, benevolent, and affectionate regard for the home town. He presents theatre cups to teams and medals to individuals in athletic and scholastic competitions. He gives prizes for the best garden, for the best decorations at Christmas time, for Chamber of Commerce attendance, for the most beautiful girls, the sweetest mother, the scrawniest dog. Even dear old dad may find himself a celebrity overnight as the result of winning a contest at the theatre. Store windows are trimmed to win the theatre's "Best Display" cup. For signal service, citizens are given a six months' pass. The largest family is recognized and twins or triplets are welcomed with enthusiasm. Toys are collected for orphans. Baby shows are held, cooking schools conducted. Fishermen have their prize catches frozen in ice and displaced in the theatre lobby. The institutionalizer devises ways to snare almost every individual's good will.

The astute manager uses extreme care in selecting contest judges and sees to it that responsibility for picking the winner does not fall upon himself. He retains the right to congratulate the winner and sympathize with the losers without endangering his own personal popularity.

His theatre reflects his spirit. It has a free checking service. Rest rooms are open to the public. A nursery with a maid attendant is free for the use of shopping mothers. It has a free information bureau, lost-and-found department, a substation post office, free writing material, and even personal budget books and like articles, together with anything else that is of useful service to the public. Every key ring in the city may be registered and tagged, and the theatre may get publicity on its announcement that the return of a lost key ring to the theatre will be rewarded. The theatre might lead in a Boy Scout movement, sponsor a group, or have a summer camp. Youth is one of Big Brother John's best fields of endeavor.

In a brief chapter it is futile to attempt to cover the unlimited activities that can be a part of the theatre's institutional campaign. You can bite off as much as you care to chew for an essential part, or become a "Big-hearted John."

Exhibitors of this type are born and not made. Their characteristics are hard to define. Sincerity is perhaps of first importance and of second, probably, is a highly developed ego. He must be convinced in his own mind that he is an honest, unselfish benefactor of his fellow men, whose desire is to do good, and when he is making a profit at doing good he is perpetuating his goodness. Or the job of serving and the desire to spread happiness must at least equal his desire for profit and public acclaim.

Unless he has that desire, carefully as a manager may guard himself, the time will come when a false Big Brother John will be unmasked.

A few years ago we had a striking illustration of the working of this principle. An exhibitor friend had been making a great success of his operation, in a highly competitive situation, largely because of the good will that resulted from his various community efforts. We asked him for a detail of his efforts, but he was not conscious of a plan, or of the time and manner in which it might have been inaugurated. He said he got a "kick" out of doing things for people—being a "big brother" was his hobby.

To another exhibitor, far less successful under similar circumstances, we recommended a similar campaign. Our less successful friend studied every detail and borrowed the ideas in their entirety. The reaction to institutional advertising is slow, and it may take six months for results to become noticeable. The second campaign seemed to progress, and all that could be expected was accomplished in the first year, but here the progress ended, for before the second year was over the manager had lost interest and all his efforts were wasted.

The striking contrast in results from identical campaigns caused us to attempt an analysis. We found this: The first manager was doing what was natural to him. The public was enjoying it and boosting him. The second manager's procedure was the same, but he took advantage of every publicity angle, and, instead of waiting for the reaction, he lauded his own actions. For illustration, both managers entertained the inmates of the orphans' homes and homes for the aged in joint sponsorship with the daily newspaper. The second manager followed up with a picture of himself and the orphans in his theatre lobby. To the first manager that was taboo. The exploitation of orphans was really distasteful to him.

This attitude toward personal advertising was the only apparent difference in the activities of the two. The first made no effort to publicize his generosities; the second hoped to get his name in the newspaper at least once a day. The latter's publicity became a boomerang. The public discounted all his activities as publicity stunts.

The public instinctively recognizes sincerity. It is even quicker to detect a move that smacks of personal aggrandizement. You may suavely coat the pill with all kinds of sweetness, but in time the coating comes off. Be sure you inventory your own qualifications wisely before undertaking an intensive personalized institutional campaign as a major business builder.

Big Brother John is a good model so far as resourcefulness and energy are concerned, but he may be quite ordinary in the many other and extremely important details of operation. He may be too unusual to follow the methods to be outlined in the following chapters, as a more capable but less colorful manager will.

Organizing the Schedule

Theatre operation is made up of a myriad of details, and yet its prosperity depends entirely upon creative ideas. The responsibility for everything ultimately is directly or indirectly on the manager. Every item from the signing of passes to the selection of attractions takes time. If the manager organizes the routine so that it is handled in the minimum of time he has everything under control; but if the details master him the creative side of his duties is neglected.

In the well-operated house, the work is scheduled and the calendar of activities carefully followed. The time arrangement is a matter of the manager's choice, but it should be so well established that the different department heads and each employee automatically fit into the system. Spyros Skouras relates that his first organization consisted of doorman, cashier, and operator, yet he observed then the same rules of organization, with regular times for conferences, inventories, and inspections, as he does now in his nationwide theatre operation.

It is not enough that instructions be given. The manager must know the entire operation and the ideas of his subordinates. He must fit them to the plans so that business advances and the staff develops ability to cope with the larger needs.

Habits of procedure are reliable. The mechanical side of the theatre is always the easiest to control. The human side presents the difficulties. Systematizing it minimizes emergencies, eliminates turbulence and commotion, and gives a definite hour for the exchange of thoughts that frequently stimulate successful ideas. Time works for or against the manager. One who is disorderly or a procrastinator finds his entire staff wasting time.

Departmentalizing a staff puts costs in their proper places. Each department should know how much it is allotted and its respective place on the budget. The time spent in conferences and meetings is necessary to teamwork. The signals called in this huddle make the team operate as a unit.

Operating Calendars. Two examples of operating calendars are given below. The first is used in a one-change-a-week house, which produces its own stage shows and may be termed a de luxe operation in every respect. It has a staff of nearly 200. The organization chart for the second theatre is for an average, small, straight-picture operation with only twelve or fifteen employees.

DE LUXE THEATRES

The operation calendar of the de luxe theatre pivots on the opening show day. The manager meets with the executive head of each department at a given time. He discusses the business of the current week and lays his plans for the future. In our discussion here, Thursday has been assumed to be the opening day.

THURSDAY

10:00 A.M. Review new show. (Entire day given to taking rough spots out of new show.)
11:00 P.M. Staff meeting.

FRIDAY

10:00 A.M. Maintenance inspection.
11:00 A.M. Follow-up meeting. Advertising and production departments.
2:00 P.M. Unfinished business and unscheduled conferences.
11:00 P.M. Talent tryouts.

SATURDAY

10:00 A.M. First rehearsal for next week's stage show.
10:30 A.M. Final check on bookings.
11:00 A.M. Analysis of previous week's report.

MONDAY

9:00 A.M. Meeting with publicity staff.
10:30 A.M. Ushers' meeting and staff drill (should be thirty minutes before the opening of the theatre, where the first show begins at 11 A.M. each day).
2:00 P.M. Meeting with production department, stage and orchestra staffs.
4:30 P.M. Meeting of entire advertising and publicity staff.

TUESDAY

10:00 A.M. Second rehearsal of stage show.
11:00 A.M. Okay purchase orders.
Okay all bills.
2:00 P.M. Previews.
11:00 P.M. Previews.

WEDNESDAY

9:30 A.M. Approve pay roll.
Pay all bills.
Data for weekly report. (Theatres operating on weekly change policy open and close their reports with the change of attractions.)
Sign all checks.
2:00 P.M. Bookings. (Reserve afternoon for conferences with film men. Iron out and liquidate details of film contracts.)

In the large theatre the manager has his secretary present at each meeting to keep complete minutes. Unfinished matters are recorded and a check can then be made to see that all details are carried out. Memory is not to be trusted and written accounts of all details prevent oversights and slip-ups.

Even with the most thorough organization it is impossible to make the activities conform to schedule. Emergencies must be met and plans revised to solve problems as they arise. None the less, a schedule keeps major problems in their proper places and causes employees to coordinate more smoothly.

Some of the theatre's work must be done a long time in advance. The manager's seasonal reminder and the release sheets have allowed him to anticipate every event that will be part of the program three weeks hence. On the current week's program, the finishing touches are all that is necessary. The program was planned at a meeting three weeks before. It reached concrete form and definite shape at the meeting two weeks before.

Let us go a little further into the routine of each day's activities.

THURSDAY

This is the busiest day in the week, being the new-show day. It is often necessary for the manager to have a meeting after each performance with his entire production staff to remove talent that has not received audience approval, revise the show, or change the tempo. Corrections are often needed in the lobby. Getting the new show running smoothly is a full day's work.

The general house meeting at 11 P.M. is the fountainhead for loyalty, morale, and cooperative effort. Every employee, regardless of capacity, is present.

FRIDAY

Inspection. This is theatre inspection day—the accounting time of the housekeepers. Inspection begins on the sidewalk and is not complete until the theatre has been examined from basement to roof. The job must be done in daylight before the theatre opens, with all lights on and the ventilating plant functioning.

Follow-up Meetings. On Friday at 11:00 A.M. the follow-up meetings with the production and advertising departments, which are mostly routine, are planned.

So many details are bound to come under the head of unfinished business that provision must be made to take care of them. This is done on Friday afternoon. This is also a good time to see solicitors and other callers.

Tryouts. Talent of any sort is a part of attractions, and attractions are what sell theatre tickets, hence the theatre manager is always seeking new talent, new faces, new personalities with box-office possibilities. One night a week is given to tryouts. Friday at 11 P.M. is the time selected on our calendar. Acts of known ability which are established in the profession are not expected to try out, unless an idea of their routine is necessary. All talent calling during the week is referred to Friday night for a tryout. After the show the manager and members of the production staff preview every prospective act. Names, addresses, prices asked, and the manager's rating go into the talent book for future reference.

SATURDAY

Stage rehearsals for the coming week generally form the first activity of the day. At 10:30 the final checkup of bookings, productions, and miscellaneous matters is made. Eleven A.M. is a good time for the manager to make an analysis of the report for the previous week. The report shows how closely the manager has followed through his plan, whether the budget has been exceeded, whether the picture has drawn according to expectations; in short, theory becomes cold facts.

MONDAY

Publicity and Ushers' Meetings. At the morning publicity meeting, the discussion will probably cover the critics' reviews and reactions and the final details of the campaign which has been formulated for the new program. Rough sketches of advertisements are submitted. Trailer copy is finally approved, and the incidentals to the program that is to open on Thursday are planned, thus avoiding last-minute crowding. The manager should be present at all meetings, especially all the ushers' meetings and the staff drills.

Production Meeting. At two o'clock, the manager meets with his production department, which consists of the orchestra leader and arranger, the staff manager, the head scenic artist, stage producer, ballet master, costumer, and the house booking agent. The production department, like all others, works three or four weeks in advance. The show which starts Thursday is complete and is in final rehearsals. A report on the show for two weeks ahead is ready for discussion. The costs and routine are studied in as final detail as possible with the talent that is available. Suggestions and revisions are made, and the final okay given to put it under way. On the show to be presented three weeks hence, the production manager has already discussed the idea with his staff. The scenic artist has worked on the preliminary sketches, and the costumer has outlined the wardrobe that will be necessary. The orchestra leader has selected the music. The arrangers have the musical theme. The first budget of costs for the show is prepared. It is either approved or rejected, according to the manager's ideas. A copy of the complete minutes of the meeting is given to each member of the production staff.

Advertising Suggestions. The manager meets his advertising and publicity staff again at 4:30 and gives them as much as possible of the complete outline of the feature attractions, shorts, and stage shows for three weeks ahead. He has suggestions for the advertising and expects suggestions from the staff. The week before, ideas had been outlined for the show that is now two weeks away, and the manager is told how the details are being worked out. These details are approved, rejected, or revised and put into concrete form to be ready for final approval at the next meeting.

TUESDAY

Business Meetings. In the large theatre there are a hundred or more purchases a week, ranging from petty needs to items running into substantial sums. At the Tuesday morning meeting the theatre treasurer is present, and each department head is authorized to make approved purchases. The bill for each purchase already made is discussed and stamped with the treasurer's approval for payment.

Previews. Tuesday afternoon is given over to previews. Here, again, the work is for three or four weeks ahead.

WEDNESDAY

On this morning the pay roll is signed. Checks are signed for all bills approved on Tuesday. Passes that have been prepared for the newspapers and critics are validated. In the afternoon the final checkup is made of the show which opens the next day, and the report is prepared for summary after the box office closes.

SMALLER THEATRES

An organization calendar for a small theatre is just as detailed as for that of the de luxe house. The number of employees and size of the operation make the treatment entirely different, and the conferences instead of being with department heads are more directly with the individuals who do the work. A new week generally starts on Saturday or Sunday, depending on the change day, and the organization calendar for business begins with Monday.

Here is a sample calendar taken from a small theatre.

MONDAY

10:00 A.M. Analysis of last week's report.
2:00 P.M. Publicity meeting.
11:00 P.M. House staff meeting.

TUESDAY

10:00 A.M. Booking, completed for three weeks in advance and outlined for six weeks in advance. Correspondence on bookings.
2:00 P.M. Advertising and publicity meeting, plans for two weeks in advance. Production matters.

WEDNESDAY

9:00 A.M. Maintenance inspection.
10:00 A.M. Okay all bills, purchase orders, invoices.
2:00 P.M. Final disposal of all matters pertaining to films for the week.
11:00 P.M. Meeting of service staff and staff drills.

THURSDAY

10:00 A.M. Sign all checks, validate passes, make up pay roll.
2:00 P.M. Unfinished business and unscheduled conferences.

FRIDAY

10:00 A.M. Prepare weekly report.
2:00 P.M. Follow-up on advertising matters and production arrangements. Final checkup on next week's bookings.
11:00 P.M. Talent tryouts.

SATURDAY

10:00 A.M. Children's clubs and shows.
Finish weekly report and start the next week's report.

MONDAY

The first order of business is the weekly report of the preceding week. It may make a pleasant or a sad beginning, but it is an honest guide and worthy of serious attention. An analysis of the weekly report will show the good features of the past week's operation, as well as the bad; the respective value of the attractions; where money has been wasted, and the comparison of the actual business results to the budget. All advertising and publicity details should be completed for the week and ready for final review at the Monday publicity meeting.

TUESDAY

The entire morning is given over to bookings. In the afternoon advertising plans are worked out. At this time attention is given to incidental productions.

WEDNESDAY

Maintenance inspections are rigid in every house, no matter how small, or a heavy price may be paid. Control of expenses is important and an astute manager, by having appointed hours for purchase orders and bills, can do much to keep his operations at a minimum. Drills for the staff may be held after the house closes or one morning a week before the doors open. Staff club may meet Wednesday night.

THURSDAY

All bills O.K.'d the day before are paid on Thursday. Pay rolls are made up, passes are validated, and general office work is cleaned up. Then comes an afternoon of miscellaneous affairs, when unfinished business is completed and the manager listens to solicitors and other callers during his "at home" afternoon.

FRIDAY

The manager begins to cast up his weekly report on Friday. He spends much of his day in going over booking, advertising, and production arrangements. No matter how little talent he uses, he needs to have some on hand, so he arranges to have weekly tryouts after the Friday night closing.

SATURDAY

The theatre has a show for children on Saturday morning and the manager must be present. After the box office closes Saturday night, the weekly report is concluded.

These examples of schedules are not presented as charts to be followed. They are merely outlines of how two theatre managers arrange their affairs. No two men would be likely to approve of the same arrangements, but each manager should make a chart that suits *his* needs and inclinations and then use it as a method of controlling time instead of being harassed by it.

Time Has a Price. The average working expectancy of theatre managers as a group is thirty-six years. Twelve of these years will probably be spent in sleep. Ten or twelve more will be spent in getting up, getting ready, going and coming from places, and in recreation in one form or another. That leaves only twelve years for business. It is not good to think what we did with the yesterdays, but rather what we are going to do with tomorrow and the days that follow. There are about 300 working days a year. If one hour a day is wasted for twenty years, just figure how much in dollars and cents can be dissipated. To a $3,600 a year man, an hour represents $1.50. On the basis of $10,000 a year, an hour is worth $4.17.

The world is working toward periods of greater leisure, shorter working days, more holidays, and longer vacations. To the theatre manager the appeal of the work will always set the hours.

One point that deserves emphasis here is the manager's need of time for creative work. At least thirty minutes of each day should be given over to his own thoughts. During that period he should be locked in his office or some other place, without a telephone connection, where he will not be disturbed, closeted with his own problems. The preferable time is the morning; during this period the most constructive part of the day's work will be done. He will organize himself, plot and chart his day. Frequently a respected consultant may be invited in for needed advice or for testing ideas or getting reactions.

A manager cannot depend for his relaxation on these bits of daily concentration. He must have outside interests to avoid going stale. Close application is a requisite of his job, but if he organizes it efficiently he will find time to get away now and then. His reading should include subjects entirely foreign to his business. He should have associates who are outside his calling, and occasional trips will help keep his viewpoint fresh and his outlook bright.

Show Building

Putting the show together into a smooth-running unit is simply a matter of detail and the coordinating of all the house agencies.

Order of the Show. On a single-bill program the order of the show should be as follows:

One-reel subject.
Newsreel.
Announcement trailer on coming attractions or policy.
Two-reel comedy or short subject.
Announcement trailer on next attraction.
Feature.
Intermission.

The show builds to its climax in the feature. The first subject is generally a one-reel scenic, novelty, travelogue, or sport or industrial reel. The newsreel should be a part of every program. It has a standard value to the house and is the most valuable single subject. The newsreel should be carefully edited, for there is a great duplication of subjects by distributors. Often it is advisable to rearrange its order. Like all other elements of program development, the newsreel should build to a climax, that is, it should open with gusto and avoid finishing with a dirge. Stale subjects, pictorial propaganda, and items against which the public has a definite prejudice should be excluded. Political subjects should be used only when they are current news.

Short, snappy, concise coming-attraction trailers can be spotted after the newsreel. A two-reeler, if the length of the feature permits, or a one-reel comedy can follow. Colored cartoons, such as the Silly Symphonies, Pop-eye, and Mickey Mouse have developed a valuable audience following and should have a good place on the program.

The announcement trailer on the next attraction should precede the feature. After the feature, allow a minute or two for intermission, depending on the size of the crowd.

The order for double-bill programs is somewhat different:

Announcement trailer on coming attractions or policy.
"B" feature.
Newsreel.
Announcement trailer on next attraction.
"A" feature.
Intermission.

Length of Show. The show receiving the best audience reaction is never over three hours long and is preferably two or two and one-half hours. Even the finest entertainment should be limited to two and one-half hours, for in that time the public's appetite seems to be satisfied and the show begins to lose its interest. The motion picture theatre has a constant drop-in trade, and the patron who catches the feature after it has started does not want to sit through a seemingly endless program to see the part that he has missed. The tendency today is to present shows that are too long. This fault is common to both large and small theatres.

Advance Trailers. Advance trailers on coming attractions and announcements of theatre policies should be limited to three or four minutes. If the subject or policy cannot be sold in that time, there is something wrong with the copy. If there is any doubt about the matter just sit through a competitor's announcement or notice your own audience reaction. The manager's enthusiasm is not shared by the patron. Never has there been an advance trailer that could not sell more tickets for the next attraction in three minutes than in ten minutes. Trailers on coming attractions should suggest the subject, its magnitude, and the personalities, but it should never reveal the plot. The date of a coming attraction should be superimposed upon the trailer while it is being projected, rather than by a film announcement before or after showing. Announcement trailers can be spotted in two different places on the program and, if absolutely necessary to cover the subjects, a third place, but never more.

Commercial screen advertising has no place in any showhouse, as is pointed out in the chapter on trailers, etc., in Part IV.

Scheduling. Film is projected through the machines at 90 feet per minute. If the complete program has 11,000 feet, the show takes two hours and two minutes. The scheduling should be from the closing hours instead of the starting time. If the closing time is 11:30, the last show will start at 9:28; the first evening show, allowing another two minutes for intermission, at 7:24; the supper show, allowing another two minutes for intermission, at 5:20; the matinees at 3:18 and 1:14; the morning show at 11:10.

When it is necessary to juggle a schedule, it is always better to do so in the opening show. Starting with the feature and then coming into the regular show will often bring the matinee and evening performances to their accustomed hours. The one, two, or three minutes allotted for intermissions also allow ten to twelve minutes during the day for adjusting schedules. The evening performances and the important matinees should have, as nearly as possible, a set starting time. It is poor scheduling to finish a regular show after midnight, for the public does not want to wait so late for the conclusion.

Frequently, managers shift their schedules to start the show with the largest flow of the crowd. For illustration, peak attendance on Sunday evening is earlier than other nights of the week, and the maximum crowd comes later on Saturday nights. With long daylight hours during the summer months the starting time of evening shows is often thirty minutes later than during the winter season.

The box office should be closed when the last feature goes on, or about 10 P.M.

Samples of a theatre schedule are shown on p. 124.

Schedule notices should go to all departments of the theatre—the projection booth, switchboard operator, box-office cashier, doorman, and stage.

Theatres have been lax in advertising the exact hour and time of each unit of the show. When the motion picture theatre was in its infancy, the theory was advanced that one could drop in at the movies at any time. With short pictures and cheap admission prices, this was a profitable idea for the exhibitor to inculcate on his patrons. It is not a sound policy today. A greater enjoyment comes if one sees a show from the beginning. When the patron knows the policy, habits, and show time, he becomes loyal to a house and his patronage becomes more frequent. In the lobby there should be a display board announcing the exact time each unit of the program will start on the screen. The cashier, doorman, and switchboard operator must be taught to give this information intelligently to the public.

Stage Presentations. Stage acts, regular flesh presentations, or prologues are generally spotted between the last short subject and the feature. Frequently, because of staging, it is necessary to put the stage show at the start of the performance or between two short subjects. Acts have all the common evils of the other elements of the program. They should fit the balance of the program, permit no letdown, and should conform to the mood of the show. Theatres featuring regular stage shows present them four times on week days and five times on Saturday, Sunday, and holidays.

A SAMPLE SCHEDULE FOR A SINGLE-BILL HOUSE

	Newsreel
Attraction	Cartoon
	Scenic
	Feature

SCHEDULE OF PERFORMANCES

Subject	*1st*	*2d*	*3d*	*4th*	*5th*	*6th*	*7th*	*8th*
Intermission		3:00	5:00	7:00	9:00			
Newsreel	1:02	3:02	5:02	7:02	9:02			
Cartoon	1:12	3:12	5:12	7:12	9:12			
Trailers	1:19	3:19	5:19	7:19	9:19			
Scenic	1:22	3:22	5:22	7:22	9:22			
Trailers	1:31	3:31	5:31	7:31	9:31			
Feature	1:34	3:34	5:34	7:34	9:34			
Closing					11:00			

A SAMPLE SCHEDULE FOR A DOUBLE-BILL HOUSE

	Newsreel
Attraction	"A" Feature
	"B" Feature

SCHEDULE OF PERFORMANCES

Subject	*1st*	*2d*	*3d*	*4th*	*5th*	*6th*	*7th*	*8th*
Newsreel	1:30	4:00	6:30	9:00				
Trailers	1:40	4:10	6:40	9:10				
"A" Feature	1:43	4:13	6:43	9:13				
Trailers	2:53	5:23	7:53	10:23				
"B" Feature	2:55	5:25	7:55	10:25				
Closing				11:30				

Occasionally a theatre will offer an act as an extra attraction for one performance in the evening. It is put on between the first and second evening shows. This is also the preferred spot for amateur shows, give-aways, and the rackets of the theatre.

Overture and Intermission Music. The orchestra has passed from the rank and file of theatres. Where it is used, it furnishes the intermission music from the pit and an overture presentation from the stage, spotted somewhere on the program between the shorts and before the feature. The organ, likewise, has lost its theatre prestige as a regular feature of the program. It still has an institutional and auxiliary use for kid clubs, community singing, an occasional novelty solo, noonday concerts, a seasonal organlogue, or a radio broadcast. The music for the intermission is now furnished by non-synchronous equipment in the theatre projection booth connected with the sound system or by special trailers of sound-on-film spliced to the end of the feature.

Editing. The manager is the sole judge of the program make-up. It is his privilege and right to eliminate anything from the feature or short subjects which appears objectionable or does not have entertainment value. The manager should see the first complete performance of a new show. This is his first opportunity to gauge the timing and tempo and the last chance to correct any slip-ups caused by a conflict of personalities or a sameness in story themes between features and short subjects. It affords the first chance to check an actual audience reaction.

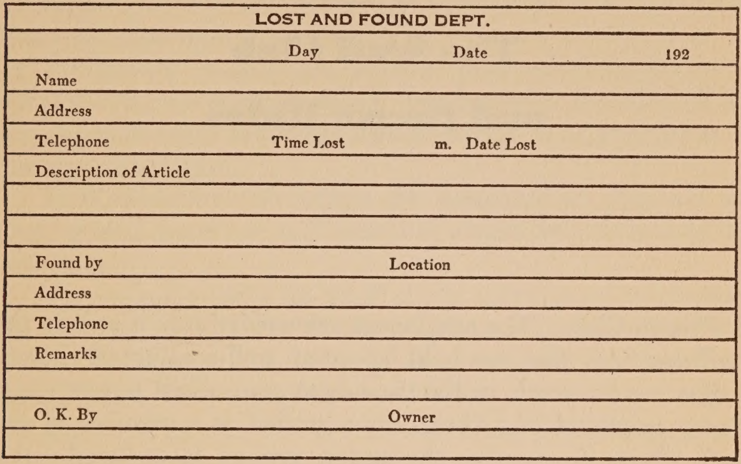
Ushers or Usherettes? All theatre attendants should be uniformed. Whether ushers or usherettes should be used is a matter of managerial taste or preference. In large downtown theatres, ushers seem to be the choice of most managers.

In showhouses where the carpets, draperies, and furnishings are worn and some of the luster of the theatre has faded, beautiful young usherettes, attractively costumed, help to keep the public's glances off the shabby spots. In small operations, usherettes can also save the management the expense of a maid. From a point of service, usherettes have been found as efficient as ushers, and possibly the only advantage of ushers over usherettes is that smart young men can be developed into assistant managers and managers, while the limit of advancement for an usherette is to the position of cashier.

The show begins in a motion picture theatre when the purchaser buys the ticket. In the old "legitimate" days, the house appointments were secondary and the whole show was on the stage. The psychology has changed and the cashier of a motion picture theatre really starts the performance. The lobby, the foyer, and the personnel are all part of a pleasing effect and performance. The lights and appointments of the house are changed frequently and the entire effect becomes a fitting setting for what takes place on the screen or stage.

Curtains and Lights. The grand drape is pulled at the close of the show for the intermission. The house lights then come on. The title curtain is drawn between each change of subjects. A cardinal rule of the theatre is never to show a white screen. The grand drapes and house lights at intermission are worked so as to appear synchronous.

Lost and Found Articles. The lost-and-found department is a regular division of the theatre and functions daily. Every effort is made to return lost articles to their owners, and anything found is retained by the theatre thirty days awaiting the owner's call and identification. Lost articles are taken to the office of the manager or to the person in charge of the department. Everything is carefully wrapped, tagged, and marked for identification, and the date and time of finding are entered in the lost-and-found book or in the department's index file. Occasionally something valuable, such as jewelry, a purse, or a wallet, is found. Such an article, after being recorded, is tagged, wrapped, and placed in the manager's safe. Otherwise, the lost articles are filed in a pigeonholed cabinet with a partition for each day of the month, or in a large envelope bearing the date on which found. The owner is required to describe the article when he calls for it and sign a receipt for it.



LOST AND FOUND DEPT.			
	Day	Date	192
Name			
Address			
Telephone	Time Lost	m. Date Lost	
Description of Article			
Found by		Location	
Address			
Telephone			
Remarks			
O. K. By		Owner	

Fig. 5.—Lost-and-found department card.

The Staff Club and House Rules

A Theatre Club. The employees are welded into a unit in the staff meetings that are held by every well-conducted theatre at least once a week, at the time most convenient to everyone. Every employee of a theatre is regarded as a member of the staff. Quite frequently the union groups have local rules against participating in personnel organization activities. In other localities, the union members will be the most active force in the employees' association and it is well when a staff group includes every person on the theatre pay roll. The meetings are informal and do not discuss the confidential or specific business of management. Membership is voluntary and the organization is for the social and personal welfare of the employees, as well as for the benefit of the institution.

The manager is always present, and the meeting is presided over by the president of the theatre club, who is of the employees' selection. The club also has a treasurer and a secretary. Membership dues are generally 10 or 15 cents a week. The funds raised from dues are spent once a month on social gatherings.

Minutes are kept and read at following meetings. This tends to turn the staff to more constructive thinking and puts brakes on useless discussions. Formalities are set aside and the theatre and its problems are given a good heart-to-heart discussion. Very soon, self-consciousness is eradicated and the discussions become quite frank, without any effort to compliment the manager.

Frequently experts are invited to speak on subjects of theatre interest, such as safety (for example, the chief of the fire department), employee insurance and compensations, or theatre ventilation.

Staff members' birthdays are remembered. Flowers are sent to sick members, and personal affairs find a place in the meetings.

The manager tells his staff of the schedule of attractions for the coming month, his plans and exploitation ideas. The staff offers suggestions and criticisms and discusses comments heard from the patrons. Prizes of from $1 to $5 are offered for the most practical idea of the meeting. The manager gets a valuable bird's-eye view of his operation.

The manager shows that he can teach the work to be done but indicates that he does not intend to do it. The cleaning of the theatre will be up to the janitor, the projection to the operators, and the service to the doorman, cashiers, and ushers. He inculcates on them the proper spirit for their daily work.

Pride of accomplishment becomes just as important as the manager's stimulation. There are members of the staff going through their training days who will some time later become managers.

Suggestions from Employees. In these meetings all employees are on an equal footing. Discussions may ramble and cover a wide variety of subjects, but they mirror the entire operation —the difficulty incurred in handling an obstreperous patron, the reaction to a certain attraction, the problem of heating and ventilation, or the tactics of the opposition.

Often the best suggestion comes from the lowest salaried employee. We do not know what the other fellow knows or the value of his thoughts until we search them out. A very prominent executive of one of the largest companies, who has a staff of only a few stenographers, makes a business of reading each week in the presence of his staff the letters he receives from the different field managers. He has discovered that the girls often note good ideas that otherwise would have been overlooked. His power may be czaristic, and undoubtedly the organization reflects his personality, but a democracy of thought is always preferable to the autocracy of a single mind.

No manager has ever organized a staff club who has not received much good from the meetings. No manager has ever inaugurated a staff club properly who would discontinue it or attempt to operate a theatre without it.

Employees want to be helpful. Loyalty is an innate quality of every human being. The tyranny of management ceases when an understanding of human relationships begins. We have never seen a poorly operated theatre where there was a good staff club.

Benefit Fund. The Fox West Coast Theatres charge 5 cents on all pass tickets. The nickels go into the Employees' Benefit Fund, which is administered by a board of trustees of employees' selection. That 5 cents has provided medical attention for many employees, probably saving some lives. It has provided a means of financial relief in the hour of trouble for others, and has done an institutional service which, we believe, has given the Fox West Coast Theatres the best theatre personnel the show business has ever known. Employees can borrow reasonable sums from the fund to meet personal emergencies. Repayment is made on a convenient basis, without interest. After two years of operation, although the fund has made outright donations amounting to thousands of dollars, the loss through unpaid loans has been pennies.

Rules Made by Employees. The code of rules of Fox West Coast Theatres is the strictest of any circuit's and probably most rigidly followed. It is a standard of efficiency in the show business today. For the most part, the rules are of the employees' own drafting. They were hatched in staff meetings, where the do's and don't's are discussed. If they were of the employer's making, they might be considered harsh, but they are the standard of what these employees desire to attain for themselves. Here are the rules in part.

GENERAL RULES

Employees Should Remember Every Patron Is Your Personal Guest

Do not chew gum on duty.
Take pride in your appearance both off and on duty.
Remember that you represent the theatre where you are employed and the company you work for at all times, whether on or off duty, and conduct yourself so that it can be proud of you.
Report to the manager any unusual occurrences of any nature, regardless of how unimportant such occurrences may seem to you.
List comments from anyone in your theatre—the programs played, particular pictures patrons would like to see, pictures they do not like, any conditions, *favorable* or *unfavorable*—and report them to the manager.
Never raise your voice—always speak softly and courteously.
Study your hand signals and perfect them so that seating may be accomplished rapidly and without confusion.
Handle all routine, exchange tickets, etc., in the proper manner so there can be no question about your honesty.
Be thoroughly familiar with the current program playing in your theatre—the time each feature or short subject of the program goes

on the screen and is finished; know the stars in pictures you are playing; know the big pictures that will be shown in your theatre soon; and know in detail about the next program to play your theatre.

It is compulsory to attend regular house, fire, and safety drills.

Do not gossip or talk unnecessarily with anyone while you are on duty. You must be ready to serve your patrons at all times.

DOORMAN

1. You are a potential theatre manager. Dress the part—act the part—so that when your opportunity comes you can take advantage of it.
2. When on duty you are responsible for the cleanliness of the theatre front, lobby, floors, foyer floors, men's rest rooms, etc. See that proper persons do this work.
3. Be sure to thank your patrons entering or leaving the theatre and remember nothing makes a patron feel so at home as a friendly welcome from the doorman. Be polite and courteous and, above all, be sure that your friendly greetings are enthusiastic and sincere.
4. Under no circumstances are you to have unnecessary conversation with the cashier.
5. Be sure to tear every ticket in half.
6. No one should pass your door without a ticket. Do not visit with friends or acquaintances or permit anyone to loiter near the theatre entrance.
7. Handle pass-ins or pass-outs in a manner approved in cash manual.

CASHIER

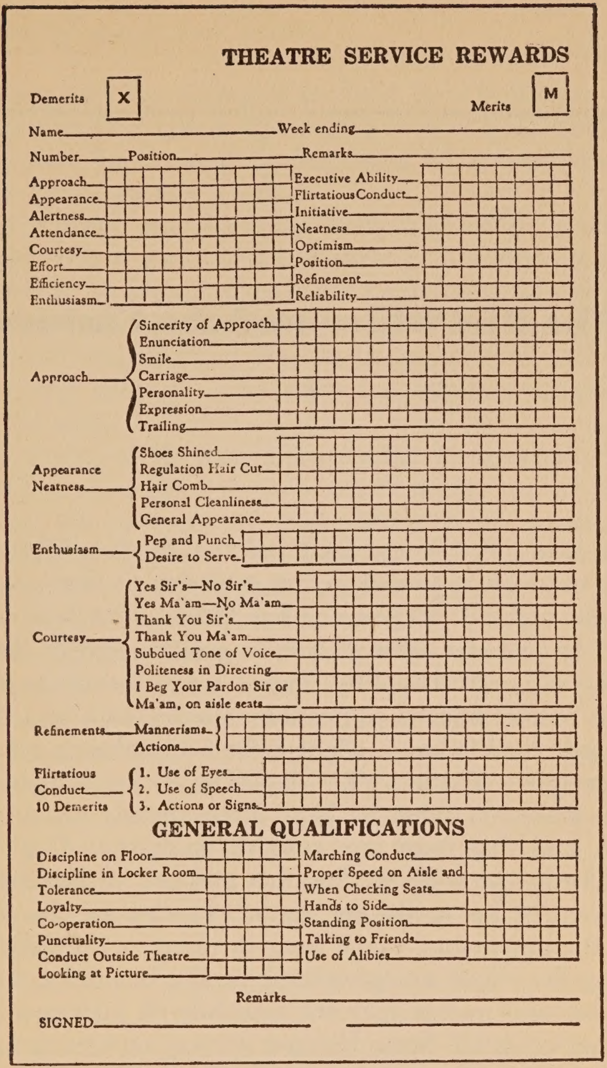
1. Smile—watch your appearance—be neat, clean, and attractive—smile.
2. Keep your box office and shelves, etc., clean at all times. Never chew gum or eat candy, etc., while on duty.
3. When answering the phone be sure to say "Good Afternoon" or "Good Morning, ________ Theatre," and remember that a voice can smile as well as a face.

4. Have no unnecessary conversation with doorman or other attendants and do not visit with friends. Keep the space in front of your box office clear so that paying customers readily find access to it. Do not read magazines or papers while in the box office.
5. In handling patrons, remember that you must make friends for the theatre by your treatment of them.
6. Be careful in handling of refunds and exchanges and handle them explicitly according to cash manual instructions.
7. See that proper signs are in place in your box office at all times:
    - *a.* Admission price.
    - *b.* Time next show starts.
    - *c.* Regarding after-closing tickets.
    - *d.* Matinee opening signs.
8. Do not read or do anything not in line of regular duty while in the box office.
9. Do not manicure nails, etc., while in box office.

USHERS OR USHERETTES

1. The head usherette should inspect the ladies' room every thirty minutes.
2. Be careful in your treatment of all patrons and extend friendly welcome to your patrons both leaving and entering the theatre and extend courteous service.
3. Be careful in your method of handling exchanges, refunds, and be sure that procedure is followed implicitly.
4. Be enthusiastic in caring for the comfort and wants of your patrons. School yourself in the duties of the cashier, so that you may advance in your work.
5. Never use a flashlight in such a manner that it will attract the attention of the patrons and detract from what is happening on the screen. Keep the flashlight pointed to the floor at all times.
6. Noisy babies are a problem and you must be very diplomatic but yet accomplish your purpose in quieting such disturbances without offending anyone.
7. Know your hand signals and use them so that your work can be accomplished with no disturbance whatever.

8. Know exactly what to do in case of emergencies.
9. Watch during the breaks to see that regular admission patrons do not move back and occupy loge seats without payment for same.
10. Report *immediately* to the manager defective sound, defective light on screen, poor ventilation, insufficient heat, petting parties, etc.
11. Do not visit with friends, acquaintances, or patrons, or allow them to loiter near your station.



THEATRE SERVICE REWARDS

Demerits X

Merits M

Name________ Week ending________

Number____ Position____ Remarks____

Approach
Appearance
Alertness
Attendance
Courtesy
Effort
Efficiency
Enthusiasm

Executive Ability
Flirtatious Conduct
Initiative
Neatness
Optimism
Position
Refinement
Reliability

Approach — Sincerity of Approach
Enunciation
Smile
Carriage
Personality
Expression
Trailing

Appearance Neatness — Shoes Shined
Regulation Hair Cut
Hair Comb
Personal Cleanliness
General Appearance

Enthusiasm — Pep and Punch
Desire to Serve

Courtesy — Yes Sir's—No Sir's
Yes Ma'am—No Ma'am
Thank You Sir's
Thank You Ma'am
Subdued Tone of Voice
Politeness in Directing
I Beg Your Pardon Sir or Ma'am, on aisle seats

Refinements — Mannerisms
Actions

Flirtatious Conduct 10 Demerits — 1. Use of Eyes
2. Use of Speech
3. Actions or Signs

GENERAL QUALIFICATIONS

Discipline on Floor
Discipline in Locker Room
Tolerance
Loyalty
Co-operation
Punctuality
Conduct Outside Theatre
Looking at Picture

Marching Conduct
Proper Speed on Aisle and When Checking Seats
Hands to Side
Standing Position
Talking to Friends
Use of Alibies

Remarks________

SIGNED________ ________

FIG. 6.—Deluxe theatres often have a system of service awards. A form book, as shown in Fig. 6, containing a leaf for each usher is carried by the chief of service. Merits and demerits are entered according to observation while the staff is on duty. A duplicate slip is hung on the inside door of each attendant's locker so he can make similar entries, when he comes off duty. Manager and assistant manager assist in gathering this data. From the information so obtained, cash awards and disciplinary lay-offs are made at the end of each week. This form of service awards was originated by B. J. Hynes.

The Box Office and the Cashier

The box office is the heart of the theatre. Through it enough money is expected to flow each day to meet overhead and show a profit. Experience has taught that it should be located as near the sidewalk line as possible and in the most central position in the lobby. The idea is to bring the theatre as close to the patrons as possible. Observation in a theatre lobby will show what a slight influence makes a patron of a shy prospect. The box office should be the bright spot of the theatre lobby. It must be kept immaculately clean, neatly draped, and free from any rubbish or clutter. Cut flowers should be in the window. For this purpose, artificial flowers should never be used—nor anywhere else in the theatre where the public may touch them or discover the deceit.

Very few signs are permitted in the box-office window. The admission prices and the schedule of performances in detail are essential. Some theatres display an arrangement of clocks showing the current time, the starting time of the feature, and the time the patron will leave the theatre. These are stock box-office fixtures which can be purchased from any theatre supply company. Many managers believe that to tell the public the time the show will be over discourages patronage, and the author is inclined to this theory. When the box office is closed, a sign should be displayed stating the opening time for the next performance. An artistic box office is an invitation to buy a ticket.

Roll tickets are obsolete. Each box office should be equipped with a modern ticket register and each admission price should be standardized with a different colored ticket. For illustration, 40-cent tickets could be white; 30-cent tickets red; 25-cent tickets blue; 10-cent tickets yellow, and so on, so that the color of the ticket immediately denotes the admission price.

The safety of the box office cannot be overlooked. The modern box office has a slot into which money can be slipped, obviating the necessity of transporting it to another part of the theatre. Built-in safes have also been provided with an opening in the top just large enough to accomodate currency and silver. Where the box office has no safe, cash should be removed before it reaches any considerable sum. The treasurer or the manager handling the transfer of funds should always be accompanied by an armed guard.

The cashier is the first representative of the theatre the patron meets and therefore should be selected with extreme care. The impression she makes is lasting. Gentlemen may prefer blondes and ladies brunettes, but wholesome beauty is appreciated by all. The character of the theatre is reflected to patrons and passers-by by the graciousness and personality of the cashier.

A prominent and successful house builder we know was displaying some of his wares. We made some snappy suggestions which we were convinced would help the sales value. He did not share our enthusiasm. The reasons he gave, we believe, have a bearing on the show business. "Your ideas of cove lighting, trick recesses, differently appointed rooms, and oddities would unquestionably please your taste, but they would not sell houses. I am appealing to the masses and the things everyone enjoys. The moment I become a type builder, I lose my mass appeal." Is it not true of our business? Neither the theatre nor the employees should be gaudy or garish. Beginning with the cashier, they should be youthful, healthy, attractive, and wholesome, but not off the normal.

Sanctity of the box office must be impressed upon the cashier as well as upon all other employees of the house. The door must be locked at all times and the cashier must not indulge in conversation with friends or employees. Her duty calls for eternal alertness for customers and undivided attention in the sale of each ticket. The cashier's accounts are audited by the manager or treasurer when she enters and when she leaves the box office. She is relieved when necessary by the manager or the assistant. Only in rare emergencies is anyone besides the cashier permitted to enter the box office. She should know the rules and follow them intelligently.

Complimentary Tickets. The cause and effect of the use and abuse of the complimentary ticket should be studied with the same careful scrutiny given any other liability or asset. The idea that distributing passes promiscuously is "sampling" and a good form of advertising is an exploded theory. Every pass should be given only for a definite reason, and that reason should be known to the receiver when the pass is presented. Rightly the pass is a courtesy extended in return for a favor done the management or for some special service.

Passes ruin theatregoers. Let a person form the habit of going to the theatre for nothing, and he becomes either a perpetual deadhead or a perpetual absentee. This may seem strange, but it is true and can be proved. Ask your newspaper editor to give you a list of the employees to whom he distributes publicity passes. Ask him to discontinue the practice for a few weeks. Then make a check and see if any of the people in the habit of receiving free passes become ticket purchasers regardless of the merit and magnitude of attractions. Your discovery divulges a most peculiar phenomenon in human nature.

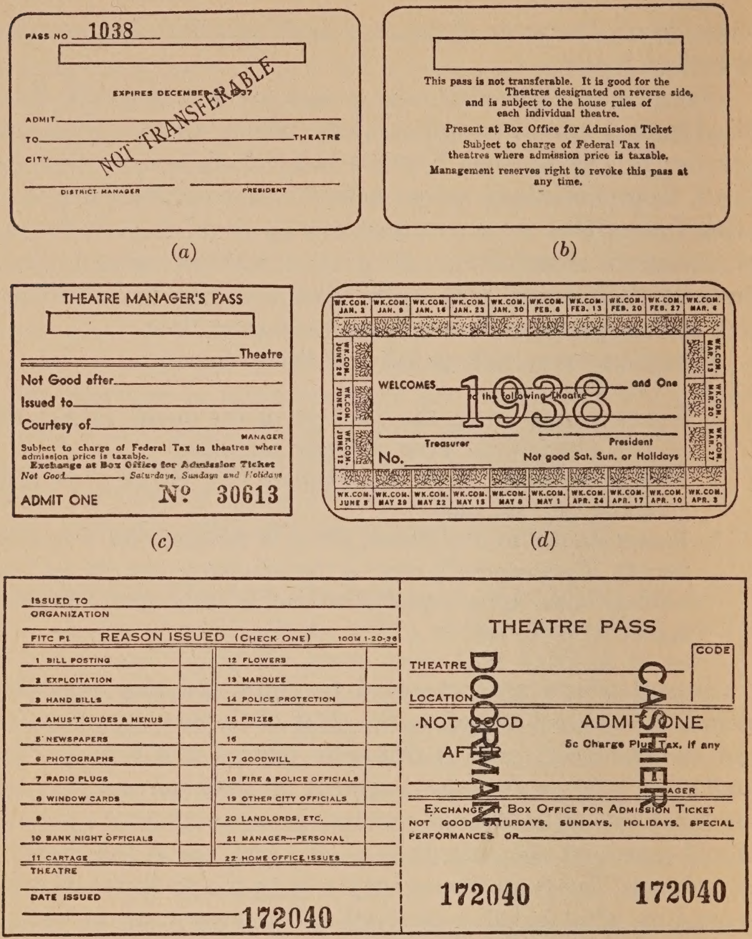
Sometimes we wonder why passes are issued at all. The discretionary use of complimentary tickets has a significant purpose in the theatre. Certain individuals are entitled to them. Complimentary passes will often create good will and bring favors that no amount of money could buy. It is the promiscuous distribution of passes without reason that destroys their value, just as anything that can be had at no cost soon appears to be worth no more than that.

Complimentary tickets fall into three classes:

1. Season passes giving the courtesy of the house, subject to certain restrictions, when properly presented.
2. Trip passes extended as an invitation to a certain show and good only at that time.
3. Passes similar to trip passes, given in exchange for a special benefit. They generally carry a 10-cent charge and are used in outdoor advertising, exploitation, and in exchange for display space, services, etc.

Season passes are presented to state and city officials, including the chief of police, the chief of the fire department, and city assessor, and to dramatic editors and critics. The single-trip pass is for any business or personal purpose of the management. Personal courtesy passes and season passes should represent not more than ½ of 1 per cent of the theatre attendance. The ratio of service passes to the audience should depend on what is being received and the purposes to which they are applied.

Passes of all kinds should be presented at the box office to be exchanged for complimentary tickets and a complete record should be kept. The pass report is as important as the cash record and should be given painstaking attention. The custom inherited from the old stage-show days of "Is the door O.K.?" is probably one of the worst faults of all forms of



PASS NO 1038

EXPIRES DECEMBER 31 1937

NOT TRANSFERABLE

ADMIT

TO THEATRE

CITY

DISTRICT MANAGER PRESIDENT

(*a*)

This pass is not transferable. It is good for the Theatres designated on reverse side, and is subject to the house rules of each individual theatre.

Present at Box Office for Admission Ticket

Subject to charge of Federal Tax in theatres where admission price is taxable.

Management reserves right to revoke this pass at any time.

(*b*)

THEATRE MANAGER'S PASS

Theatre

Not Good after

Issued to

Courtesy of

MANAGER

Subject to charge of Federal Tax in theatres where admission price is taxable.

Exchange at Box Office for Admission Ticket

Not Good , Saturdays, Sundays and Holidays

ADMIT ONE Nº 30613

(*c*)

WK.COM. JAN. 2 | WK.COM. JAN. 9 | WK.COM. JAN. 16 | WK.COM. JAN. 23 | WK.COM. JAN. 30 | WK.COM. FEB. 6 | WK.COM. FEB. 13 | WK.COM. FEB. 20 | WK.COM. FEB. 27 | WK.COM. MAR. 6

WK.COM. MAR. 13 | WK.COM. MAR. 20 | WK.COM. MAR. 27

WK.COM. APR. 3 | WK.COM. APR. 10 | WK.COM. APR. 17 | WK.COM. APR. 24 | WK.COM. MAY 1 | WK.COM. MAY 8 | WK.COM. MAY 15 | WK.COM. MAY 22 | WK.COM. MAY 29 | WK.COM. JUNE 5

WK.COM. JUNE 12 | WK.COM. JUNE 19 | WK.COM. JUNE 26

WELCOMES 1938 and One

to the following Theatre

Treasurer President

No. Not good Sat. Sun. or Holidays

(*d*)

ISSUED TO

ORGANIZATION

FITC P1 REASON ISSUED (CHECK ONE) 100M 1-20-36

1 BILL POSTING

2 EXPLOITATION

3 HAND BILLS

4 AMUS'T GUIDES & MENUS

5 NEWSPAPERS

6 PHOTOGRAPHS

7 RADIO PLUGS

8 WINDOW CARDS

9

10 BANK NIGHT OFFICIALS

11 CARTAGE

12 FLOWERS

13 MARQUEE

14 POLICE PROTECTION

15 PRIZES

16

17 GOODWILL

18 FIRE & POLICE OFFICIALS

19 OTHER CITY OFFICIALS

20 LANDLORDS, ETC.

21 MANAGER—PERSONAL

22 HOME OFFICE ISSUES

THEATRE

DATE ISSUED

172040

THEATRE PASS

CODE

THEATRE

LOCATION

NOT GOOD AFTER

ADMIT ONE

5c Charge Plus Tax, if any

MANAGER

EXCHANGE AT BOX OFFICE FOR ADMISSION TICKET

NOT GOOD SATURDAYS, SUNDAYS, HOLIDAYS, SPECIAL PERFORMANCES OR

172040 172040

DORMAN

CASHIER

(*e*)

FIG. 7.—Samples of theatre passes. (*a*) Season circuit pass, front. (*b*) Same, back. (*c*) The theatre manager's pass. This is a courtesy pass for the exclusive use of the manager. (*d*) Punch ticket season pass. For a single theatre operation the punch ticket season pass is preferable. (*e*) Theatre service pass. Service passes are made up in coupon books so that the stubs may be filled out and charged against the account for which issued. The reason for issuance is checked on the stub and the number is entered under "Code" on the pass.

theatre courtesy. Easy accessibility makes passes common and of little value, and unless records are kept the evil cannot be controlled. The pass is really a high-priced ticket, and in all respects it should be treated as such.

By-products. Candy, cigarettes, and sanitary vending machines properly placed in a theatre offer a service to the public. Candy machines show a profit of 35 to 45 per cent of gross sales. One large theatre circuit today is averaging one 5-cent candy sale to each six admission tickets. A few years ago, vending machines were taboo in first-class showhouses. More attractive equipment and a better understanding of their use have brought them back to popularity. Where theatres have candy stores for subtenants it is often advisable to make a cooperative arrangement, such as giving the candy store a 10 per cent profit for servicing the machines.

Popcorn machines are suitable only to small-town theatres or the cheap-admission-price houses of large cities, or what might be termed "storeroom" showhouses. A popcorn machine, where it can be used, is the most profitable by-product of theatre operation. Gross profits are three or four times the commodity cost and the public is a willing buyer in these small houses.

It is our belief that commercial advertising has no place in a theatre, but some national advertisers endeavored to make it so entertaining, attractive, and profitable that theatres could not resist showing short screen playlets with a 15-second announcement trailer at the end. Some large and important theatre circuits still practice this, and it is possible for a 1,000-seat Class A theatre to get as much as $100 per week for three minutes of screen advertising. Even this revenue does not warrant the practice.

A few theatres persist in maintaining programs for the sale of display advertising. From an advertising standpoint, theatre programs have little value either to the theatre or to the advertiser and should be discouraged. The smart showman has learned to be content with selling entertainment and leaving the sale of advertising to newspapers and other advertising mediums. The solicitation of all forms of advertising should be taboo. When a merchant is offered publicity through a theatre channel, it should be only in exchange for some cooperative effort.

Projection, Sound, Ventilation

Three subjects on which a manager must have a critical knowledge if not scientific or technical learning are projection, sound, and ventilation. The time, labor, and expense of a splendid production, the theatre investment, and the reputation of the management of the theatre can in part be wasted or injured if the projection, sound, and ventilation are faulty. In these three subjects, all that has already been done to make a perfect show finds expression. Let it also be said that often the public is not conscious of what constitutes efficiency in these three subjects. The patron may not know the direct reason why he prefers a certain theatre. That unconscious preference is often in the projection, sound, and ventilation. Improvements in the standard of these three invariably bring increased business.

To understand technically all subjects, the manager would have to be an expert electrician, an audio engineer, and a heating and ventilating specialist. In the earlier days of exhibition, it was essential that the manager could personally perform the duties of a projectionist. Now, however, efficient and foolproof equipment has been developed, and the manager's knowledge need be sufficient only to judge performance.

A mechanically expert manager may lack showmanship, and a manager should be first of all a showman. Nevertheless, to be well equipped the showman should have a technical knowledge in keeping with the requirements of his business.

PROJECTION

Good projection means that the reflection of the magnified image on the screen is sharp and clear in definition, with light evenly distributed, without perceptible fadeaway, and with a minimum visual distortion at side angles.

Possible Flaws. A manager should know the causes and corrections for white screen, loss of light, booth noises, shadows on the screen, house glares, breaks in the picture continuity, damaged film, poor definition, faulty change-over, travel ghosts, and rainy film. He should be able to detect frame lines on the screen, discoloration, uneven and insufficient illumination, weaving and jumping of the picture, improper focus, and poorly matched projectors. He must also have a knowledge of booth costs—costs of carbons and supplies, parts and repairs.

White screens, loss of light, booth noises, breaks in the pictures, faulty change-overs, and travel ghosts, if they appear too frequently, are directly attributable to the carelessness of the operator. The record of all occurrences should be kept and the manager should acquaint the operator with the comparative efficiency of his booth.

The writer recalls an operator who, during silent days, passed through an entire year without a single break, loss of light, or faulty change-over. This is a rare exception and cannot be accepted as a rule, for occasional breaks or a light fade are not always due to an operator's inefficiency. It is possible, though, for a booth to go a long period without breaks, and projection interruptions should be negligible with modern equipment.

Glares and shadows can come from the booth, but are generally due to lights in the auditorium and on the stage.

The causes for damaged film are many. A print may be delivered to a theatre in poor condition. When this happens, it is the operator's duty to report the matter immediately to the manager, who in turn gets in touch with the exchange before the film is exhibited. Film can be damaged by the packing of film cans, rough handling, too much speed or careless rewinding, poor splices, unmatched sprocket holes, poor film cement, the careless handling of oil, the accumulation of emulsion on tracks and tension shoes, identification marks for change-overs, worn sprockets, or too much tension on the sprockets. Dust and bits of emulsion or film cement easily scratch the film.

Color Film. Natural-color film has been a dream of the industry since its beginning, and the use of color film is increasing with great rapidity. Scenic reels have dabbled almost continuously with color effects. Good color treatment was realized in such early silent films as the original *The Wanderer of the Wasteland*, *The Black Pirate*, and *The Ten Commandments.*

Technicolor, a trade name, has become a standard term for multicolored pictures. From 1934 to 1936, three feature productions were photographed in color. In 1937, five color features were made, and for the fall of 1937 and spring of 1938, twenty exceptional photoplays, showing the rapid improvement in the use of color, were produced. The advance production schedule for the season of 1938 and spring of 1939 indicates there will be thirty or forty color pictures released. And, as color processes are being perfected, it can be reasonably assumed that more and more color will find its proper place on the screen.

The exhibiting of color film calls for special care by the theatre manager and projectionists. The Technicolor Motion

Picture Corporation, a leader in the industry, has field representatives teaching managers and projectionists the care and presentation of color film.

The following are brief excerpts from the technicolor manual:

> Colored light should not be projected onto the screen or stage proscenium during the projection of a Technicolor picture.
>
> Chandeliers illuminated with other than very dim soft hues should not be lighted during the projection of a Technicolor picture.
>
> All general lights other than aisle and exit lights, particularly chandeliers, domes, etc., under balconies which project over the orchestra floor, should be out for the best exhibition of Technicolor.
>
> The density of Technicolor prints is controlled to produce a satisfactory screen image when the light falling on the screen is approximately 10 foot-candles.
>
> Arcs on incoming projectors should burn for at least two minutes before the cutover, so that the incoming lamp is up to operating temperature. This will decrease the possibility of a color change in going from one projector to the other.
>
> Focus should be checked at the beginning of each incoming reel; an opera glass will be found very helpful in setting precise focus, because of the distance between the projection-room ports and the viewing screen.

Daily Inspection. Every theatre has a set of rules for the booth. The projectionist comes on duty fifteen minutes to an hour before starting time. When the theatre closes at night, the operator corrects or supervises the correction of any serious mechanical difficulties which have occurred. In the morning, before the show begins, the routine checkup is made. The projection machines, generators, and all moving parts of the booth equipment are cleaned and oiled. The lamp houses are scrupulously cleaned. The lenses and mirrors are polished. A drop of oil or speck of dirt lessens the definition on the lenses and pits the lamp-house mirrors. For this reason, carbon, dust, fumes, and heat are expelled from the booth

PROJECTION-ROOM WEEKLY REPORT

_______________193__

Inspection of Equipment	*Condition of Equipment*	*Suggestions for Improvement*	*Parts Replaced during Week*
Projector mechanisms			
Projector motors			
Projector lamps			
Projector lamp condensers			
Projector lenses			
Rewinds			
Stero of effect machine			
Spot lamps			
Motor generators			
Projection-room wiring			
Rheostats			
Switchboard equipment			
Dimmers			
Projection screen			
All amplifiers			
Batteries			
Battery charger			
Fader and volume control			
Movietone attachments			
Erpi-motor control cabinets			
Sound equipment generators			
Horns and receivers			

Vacuum-tube replacements and actual burning hours____________________

Exciting-lamp replacements and actual burning hours____________________

Interruption during performance____________________
Cause of interruption____________________
Trouble with sound equipment____________________
How was trouble corrected?____________________
Name of service engineer____________________
Time of engineer's visit to projection room__________Length of visit__________
Give reason for emergency service call____________________

Report film received in poor condition____________________
Report complaints concerning projection and sound____________________

Report poor recording and name of subject____________________
Give quantity of carbons used during week____________________
If equipment is repaired, adjusted, or changed give details____________________

List supplies received during week____________________

Remarks____________________

____
Chief Projectionist

through a flue and exhaust system. Both the film and equipment necessitate the booth's being kept cool and humid. For film preservation the cabinet retainers should contain a water pan. Film never is allowed to remain in shipping cans or projector magazines overnight. Patches must be inspected. The film is generally cleaned by the exchange, but, if it must be done at the theatre, it is done by the operator before the show with a soft cloth dampened in carbon tetrachloride or a noninflammable benzene. Neither the film nor the machines should be cleaned when hot.

The manager's records of the booth give the following information:

1. The condition of the film.
2. The daily running time.
3. A cost sheet on booth expenses and repairs.
4. A film breakage and stoppage record.

A framed blueprint hangs in the booth showing all equipment in place, with electrical connections and switches charted. All switches and all equipment should have a name plate or be tagged in place. Emergency fuses should be ready at all fuse boxes.

The booth and screen are cleaned by the projectionist. The booth is kept locked when it is not in operation. The projectionist and the manager have the only keys. The manager checks the booth on his weekly maintenance examination.

Care of the Screen. The care of the screen is equally as important as that of the booth. The screen is originally selected for a particular type of house and then great care is used to keep it from becoming damaged or losing its light-reflecting efficiency. F. H. Richardson in his *Blue Book of Projection* (a volume published by Quigley Publishing Co., Inc, which should be in the library of every theatre manager) says:

At the time of purchasing the screen, insist upon an extra sample of not less than 6 inches wide by 6 feet long; a piece 18 inches square will serve equally well. Wrap this sample in at least two thicknesses of soft black cloth. Lay it away on the shelf of some dark closet where it will remain dry. Cared for thus, it will undergo little or no change for a long time unless its surface contains chemicals which discolor without exposure to light. To test the screen surface, suspend the sample by means of small wire hooks as nearly as practical in the center of the screen. Project a reel of pictures and observe the effect.

Screens lose their light efficiency. They can be renovated by means of special equipment, but it is difficult to accomplish this. Since as many screens have been totally destroyed by attempted renovation as have been successfully cleaned, the manager should be certain that, when complete renovation is necessary, it is done by an expert. The head projectionist is responsible to the manager for the condition of the screen.

Light meters are available everywhere now so that a manager no longer has trouble in measuring the efficiency of the projected light upon the screen. Our discussion started with the premise that the theatre had good projection and that the manager's duty was to maintain this efficiency. In addition, the theatre screen should be as large as the proscenium, balcony, and visual angles will permit, and anything less than the finest lenses and the most efficient screen is false economy.

Fire Hazard. Fire is a constant hazard of film projection. The operator must always be conscious of it and the booth equipment should afford every safety protection the industry offers. Managers should discuss the dangers of fire with the operators and encourage the formulation of hypothetical plans to meet such emergencies. A fireproof booth is a requirement. The testing of equipment, doors, fusible links, and other preventive measures are a matter of the manager's weekly inspection.

SOUND

Good sound in motion pictures has the characteristic quality and naturalness of the original subject. It is dependent upon four factors:

1. Equipment properly installed and capable of reproducing the original sound.
2. An auditorium free from excessive reverberation and extraneous noises.
3. Good recording.
4. An efficient and understanding operation.

The fourth factor is the most important, for an efficient and understanding operation can overcome some of the acoustic deficiencies of ordinary reproduction and poor recording.

As in projection, the manager's knowledge of sound must be sufficient to judge performance. Only by constant supervision and observation in the auditorium during the show periods can the quality be assured, and only through daily inspection of the equipment by the projectionist and periodical inspections, weekly, monthly, or quarterly, by an expert sound engineer can consistently good performance be expected.

Poor-quality reproduction reflects directly at the box office. The sound equipment is most delicate and intricate. A break in the equipment means a theatre shutdown and quite frequently the loss of an entire night's receipts. The treatment of the equipment must be diligent, for it is not in one place where it can be closely supervised by one man. The sound heads are on the projection machines, the amplifiers are in another part of the booth, and the speakers are on the stage.

Sound Observer. If the theatre cannot support the expense of a special attendant whose sole duty is to stay in the theatre auditorium and advise the operator on the reproduction, the job falls to the head usher. It definitely cannot be overlooked. It is a first consideration in securing good reproduction. A sound observer will be worth his salary in added business in most theatres. Through proper supervision, a show will have added quality.

The projectionist, no matter how carefully he monitors the show in the booth, cannot interpret the auditorium quality. Sound volume must vary with capacity, half-filled, or sparsely filled auditoriums. In warm weather, when patrons are lightly dressed, the volume must be lower than in winter, when heavy clothing is worn. The movement of the audience, their reaction, such as laughter, and the temperature and air circulation have a bearing on the volume necessary. Few, if any, sound pictures can be successfully reproduced over a full day and night at a fixed fader point.

Sound travels in spherical waves from its source at 1,100 feet per second, but, unlike light, it has a lingering effect, which in itself can destroy good reproduction. Fine quality can be lost by blasting and, when it is too loud, the audience is put under a nervous strain. Reproduction that is too low puts the audience under a tension.

The person in charge of sound reception—the checker, observer, monitor, or whatever you may choose to call him—should be present at the preview of the picture, watching for variances in recording. The person should have an average sense of hearing rather than a keen sense and be experienced in quality. He should have a knowledge of the types of recording and from the preview be able to judge the reception that can be given on the theatre equipment.

The checker has a house telephone connected with the booth in an inconspicuous place on the lower floor, or a buzzer system to the operator, or even the sound fader to regulate the volume. Tubes may go out, a fluctuation or a hum develop, or a jar or vibration affect the entire system. The checker will note the change before the operator has discovered it. The distribution must also be watched to see that the sound is covering the balcony and all sides of the auditorium.

When an interruption does occur in the sound or projection and the operator has acknowledged it, it is well for the manager or the checker, if the operator is competent and does not ask for aid, to remain out of the booth until the system is again functioning. Managers or their assistants can seldom contribute anything to meet a booth emergency and their presence often excites the operator and delays finding the trouble. The difficulties can be discussed when the show is again running smoothly.

Reports. The projectionist makes a daily inspection of the equipment before the show begins. The system is turned on and the meter readings are checked. The lamps are examined and a click test is made. The periodical inspection is more thorough. Whether it is made by the projectionist or a sound engineer, it must be exhaustive and show the accurate condition of the equipment. A written report is made to the manager and it should always be a matter for his special consideration.

R.C.A. has established the following examination for the periodical test:

Amplifier Rack. Check meter readings, gain settings, spring suspension, and rubber cushions; inspect wiring and fuses; check condensers and transformers for overheating and compound leakage; check voltage of "C" batteries; check noise level; check external connections to main terminal boards of amplifier rack, also interconnecting wires between units for loose connections; check plug connections for snug fit and clean prongs if necessary; check rectox units for forward and backward resistance and output voltage.

Vacuum Tubes and Photoelectric Cells. Inspect for visible deterioration; test for intermittent short circuits and microphonics; check plate currents; check balance of the tubes in push-pull stages; check photoelectric cell position and performances; inspect anode block, rubber pad, and photoelectric cell lead for oil, dirt, and sources of noise; check volume control for smoothness of operation and noise; check shielding over tubes for good ground connections; check operation of potentiometers; inspect for loose wires; wipe the entire rack with clean rag containing light machine oil; when necessary cause prong contacts to be cleaned and built up.

Fader Units. Check and clean contact points on fader switches; clean and adjust if necessary contact points on fader relays; check energizing voltage on fader relay coil; check external connections to terminal boards; check internal wiring for possible loose connections.

Sound Heads. Inspect exciter lamps for discoloration and sagged filaments; check current and adjustment; check for noise; inspect optical assemblies for cleanliness and internal oil; check operation of apertures and inspect for film damage; cause film pressure pads to be cleaned and inspect sound sprockets for wear, alignment of sprocket members, looseness of clamping plates and cleanliness; check guide rollers for alignment, wear, freedom of operation, and cleanliness; check adjustment and tightness of strippers; inspect switch contacts of apparatus units for correct tension and cleanliness; inspect entire film for correct tension and cleanliness; inspect entire film path for cleanliness, wear, or burrs on all parts contacting film; cause pad rollers, idler rollers, and carrier frame to be adjusted where necessary; check film take-up for smooth operation and adjust tension when necessary; inspect holdback sprockets for worn teeth and misalignment of members; check film chute for wear; make overall check of reproducer set for wobble, vibration, noise transmitted to auditorium.

From time to time when found necessary cause rheostat contacts to be cleaned and tensioned; check adjustment of optical assemblies for focus and alignment of light slit with sound track; cause film pressure pads to be retensioned; cause sound sprockets to be reversed when worn; cause switch pivots and stop studs of apparatus units to be tightened when necessary; cause holdback sprockets to be reversed when necessary; cause reproducer set to be realigned, resilient pads to be replaced and legs to be adjusted.

Motors, Drives, and Control Cabinets. Check motors for speed and acceleration, vibration and play, heating and lubrication;

inspect brushes, commutators; inspect belts, chains, gears, and couplings for wear, slippage, alignment, noise, lubrication, and cause same to be adjusted as required; check universal, joints, and shafts for wear and backlash; inspect shaft coupling discs for cracks and loose screws and rubber couplings for hardness; on motor control cabinets check operation of foot brake; inspect all set screws.

From time to time, when necessary, inspect brush caps and pigtail contacts; cause commutators and brushes to be cleaned and adjusted where necessary; cause socket, switch, and potentiometer contacts to be cleaned and tensioned; inspect power switch contacts.

Power Equipment. On power units check voltages; inspect electrolytic condensers for compound leakage; check for hums; on motor generators and converters check for heating and vibration; inspect alignment and cause same to be adjusted when necessary; check commutators, brush seating, couplings, and operation of regulator; check storage batteries for electrolyte level and specific gravity; inspect battery chargers and charging panels and check charging rate; check operation of switches and cause same to be cleaned and tensioned where required; inspect fuses; check voltage or horn field supply and inspect for overheating of resistors and cause same to be adjusted where necessary; check voltage of photoelectric cell batteries or photoelectric cell filter.

From time to time, when found necessary, check current leakage of condensers; cause all contacts to be cleaned; check fuse clips and cause fuse-clip contacts to be tensioned where required; test charger bulbs; inspect all screw connections.

Loudspeakers and Acoustic Inspection. Check horn setting impedance match at horn panel; visually inspect horn cable for evidence of frayed leads or broken insulation; check condition of rectifier tubes; check operation of relays; inspect position of horns; check for distribution of sound in auditorium; inspect pores of screen for dirt; check screen masking for interference with sound; check various parts of the auditorium for system noise level and furnish recommendations to correct same where necessary; check operation of each receiver unit and speaker; check and adjust overall volume and balance between machines; check overall quality.

From time to time, when found necessary, cause dial switch and key contacts to be cleaned and tensioned; check horn plugs for loose and missing dowel pins; check capacity of fuses in "B" box; inspect all screw connections; check polarity and phasing of speakers; cause relay contacts to be cleaned and adjusted.

Miscellaneous. Check operation of signal lamps, subscriber sets, and any auxiliary sound equipment such as announcement system, public address system, and deaf set equipment; check spare parts against spare part requirements and advise manager of any deficiencies; as a final check run test reel on all projectors and make a frequency check to determine if overall characteristic is correct; make a listening test to determine if quality of reproduction is satisfactory.

Where theatres are not on a regular periodical service by a sound engineer, the manager often further handicaps the projectionist by failing to provide the proper tools. It is impossible thoroughly to check a sound equipment without an oscillograph, power level indicator, voltmeter, ohmmeter, ammeter, condenser tester, and an audio-frequency signal generator. This listing does not make a complete meter kit.

While Mirrophonic, High Fidelity, and other developments have raised sound standards, it is our belief that both recording and reproduction on film track are still in the early stages of development. Directional sound is just around the corner. Other practical features, that would probably lessen the importance of television, could be given to the theatre tomorrow. They will come, for the public's ears are being educated to good sound reproduction.

What about Television? Television, the dark cloud which casts its shadow over motion picture theatre operation and threatens to revolutionize the business, still emits only distant thunder. The storm will be another five or ten years in arriving. A visit to the Bell, R.C.A., and several independent laboratories in the early spring of 1938 convinced the author that television is still in early experimental stages and, while it may be a part of your radio program in the near future, it will not have a theatre purpose, except as a novelty, for the next five or ten years. While impressive developments have been heralded and, unquestionably, technical progress has been made, television, to the layman's eye, still has the imperfections that were evident five years ago. In their experimentation the laboratories have not been able to produce a large image, expel the flicker, reproduce sharp definition, or cover a broadcasting area beyond 50 miles. Then, too, if all the technical problems were solved, it is estimated that a half billion dollars would be required to establish a coast-to-coast broadcasting network, and, finally, outside the broadcasting of world news events and shows with studio limitations, what would be the theatre purpose?

A discussion of television could go on indefinitely. The only reason that it is mentioned in this book is that, whenever the theatre of the future is discussed, television is considered as a medium for supplying attractions. When new theatres are being planned, the architect always asks, "What are we going to do about television? You know, we will have it in a few years." Frankly, the theatre can do nothing about television today. When it is technically perfect and a reality, the question of fitting it to theatre programs will still be present. These paragraphs have been included simply to calm the jittery showman who has been expecting every morning for five years to wake up and find that television has revolutionized his business. Another five years will pass before it can even be used for other than novelty purposes as a theatre attraction, if our guess is correct.

VENTILATION

Ventilation has been known since prehistoric times. The pyramids of Egypt had elaborate air passages, tunnels and ducts, and a ventilating plan. The mechanical circulation of air, after washing and humidifying, refrigerating or heating, is the modern method of theatre ventilating.

Effective Temperature. The effective summer temperature for a theatre is 68 to 73°F. with a wet-bulb reading of 45 to 65°, the variance depending upon the outdoor temperature, the air movement, and the moisture content of the air. In winter, the effective inside temperature is 65 to 69° regardless of outside temperature, with a relative humidity of 40 to 50 per cent.

A comfortable temperature for a theatre depends partly upon psychological effect or illusion. Three hours is the duration of a patron's visit and this does not permit time for full adaptation to air conditioning. The effect necessarily becomes a contrast between outdoor and indoor temperatures. For this reason, where the foyer or inside lobby of a theatre is separated from the auditorium, a pleasing reaction is obtained by having the foyer a few degrees cooler in summer and proportionately warmer in winter than the auditorium itself.

In summer the auditorium temperature should be not more than 20° cooler than the outside temperature. Medical authorities state the indoor temperature should not be more than 12 or 15 degrees lower than outside.

The American Society of Heating and Ventilating Engineers gives the table on p. 158 for desirable indoor air conditions in summer corresponding to outdoor temperatures applicable to exposures of less than three hours.

The purpose of air circulation is to keep the atmosphere fresh, odorless, healthful, and invigorating. The comparative charts to indicate the extent of air pollution as the result of breath, body, and wearing-apparel odors are still experimental.

Humidity Control. In dead air, the carbonic acid gas from one healthy body accumulates at 1 cubic foot per hour. The average hourly elimination of healthy body vapor per person, according to Petenkoffer, is 0.09 pound per adult at rest and 0.18 pound per adult at work. The production varies with the effort and air conditions. A theatre patron is neither at rest nor at work and a fair unit for estimating hourly excretion of vapor per person would be conservatively 0.1 pound. Eight and one-third pounds of water equal 1 gallon. Therefore, for every eighty-three persons in a theatre where the air is not being circulated, an additional gallon of moisture per hour is added.

Outdoor Temperature (Degrees Fahrenheit) Dry Bulb	Indoor Air Conditions		
	Effective Temperature	*Constant Dew Point 57°F.*	
		Dry Bulb[1]	*Wet Bulb*[1]
95	73	80.0	65.0
90	72	78.0	64.5
85	71	76.5	64.0
80	70	75.0	63.5
75	69	73.5	63.0
70	68	72.0	62.5

[1] Dry- and wet-bulb readings give the corresponding effective temperatures indicated in the adjacent column. Recent research ("Comfort Standards for Summer Air Conditioning," by F. C. Houten and Carl Gutberlet, *A.S.H.V.E. Journal,* Section on Heating, Piping and Air Conditioning, November, 1935, and "Cooling Requirements for Summer Air Conditioning," by F. C. Houghten, F. E. Giesecke, Cyril Trasker, and Carl Gutberlet, *A.S.H.V.E. Journal,* Section on Heating, Piping and Air Conditioning, December, 1936) indicates that the effective temperature is important only from a standpoint of comfort and that the dry- and wet-bulb temperatures may vary over a considerable range if the proper effective temperature is maintained.

Air Conditioning. The theory of air conditioning is to get rid of the impurities and to bring about, without drafts, the most comfortable temperature for the greatest number of people. There will always be some patrons who, owing to the condition of their health, complain that it is either too hot or too cold. In various tests, though, it has been found that a uniformly comfortable temperature can be reached for nine

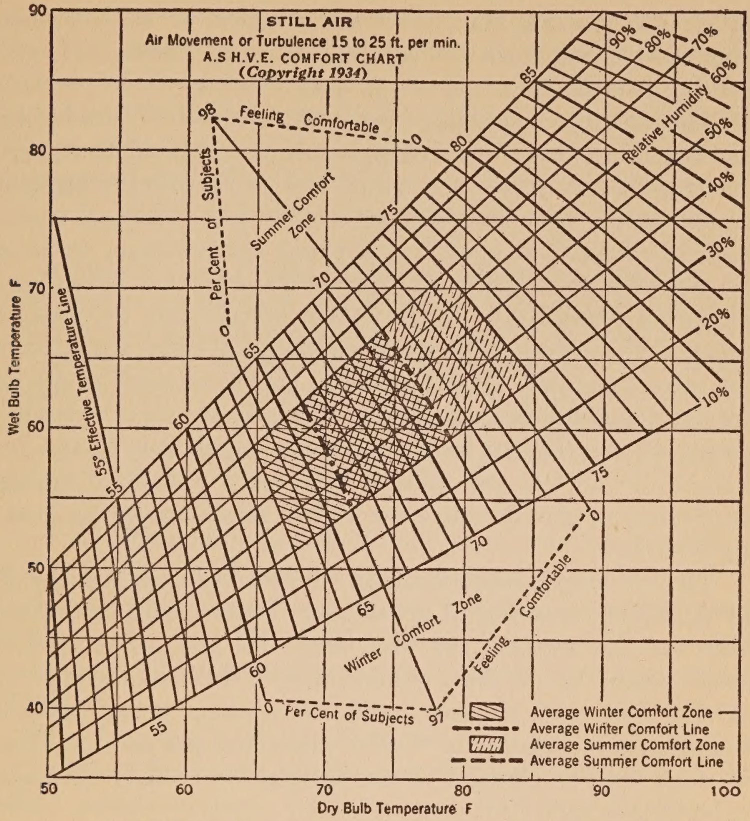


FIG. 8.—A.S.H.V.E. comfort chart for air velocities of 15 to 25 fpm (still air).

Note.—Both summer and winter comfort zones apply to inhabitants of the United States only. Application of winter comfort line is further limited to rooms heated by central station systems of the convection type. The line does not apply to rooms heated by radiant methods. Application to summer comfort line is limited to homes, offices, and the like, where the occupants become fully adapted to the artificial air conditions. The line does not apply to theatres, department stores, and the like where the exposure is less than 3 hours.

out of ten persons. The ideal state might be said to exist when the patron finds the atmosphere comfortable, not considering it either too cool or too hot.

The theories regarding the best method of producing this condition vary. Ventilating plants are planned to change theatre air every three or four minutes. The ventilating system should supply 30 cubic feet per minute per person of clean, fresh air, heated or cooled to a given temperature, without the patron's sensing the air circulation. Marks's *Mechanical Engineers' Handbook* states: "Air circulation is usually sensed and causes a draft when a velocity of more than 2 feet per second occurs." The American Technical Society places the figure much lower, as follows: "Velocity of air in occupied spaces of the theatre for temperature regulation should be from 25 to 60 feet per minute—the lower velocities during the cooling application and the higher velocities during heating periods."

The air supply recommended for ventilation in theatres is 30 cubic feet per occupant per minute. Theoretically, a theatre with an auditorium 100 feet long, 65 feet wide, and a mean height of 35 feet, would have a cubical content of 227,500 feet, and to care for 2,000 persons would need a minimum air capacity of 60,000 cubic feet per minute. The air must then be changed in this instance every 3.79 minutes, to be satisfactory.

The example as stated is entirely theoretical and intended only to illustrate the computation principle for air circulation without any consideration of treating or conditioning it. Plants to treat and control air at any required temperature are planned with far greater capacity. For supply or exhaust ventilation, air should be changed every 3 to 5 minutes; for ventilation and heat removal, it should be changed every 1 to 3 minutes; water-washed air, 2 to 5 minutes; surface-cooled air, 2 to 5 minutes; and combined surface-cooled and washed air, 3 to 6 minutes. Water-washed air should not be recirculated. There are many theatres which attempt it, but the results are not successful. A refrigerated cooling system should recirculate 50 to 75 per cent of the air, depending upon the human need in the theatre. With refrigerating plants, then, the amount of outside air brought in may be reduced to one-half or less for the air-supply requirements.

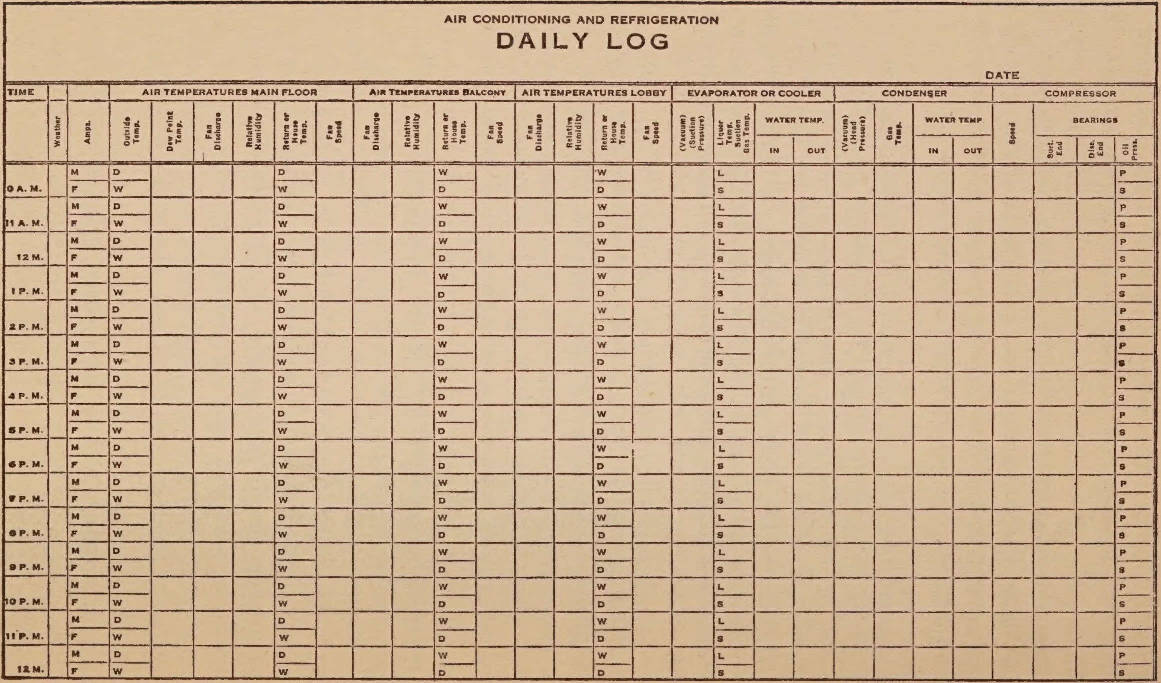
John McCabe, a ventilating engineer, says:

> In general every cooling job should be treated separately. The heat load to be absorbed should be calculated according to rules laid down for this calculation. The temperature at which the air is to be admitted to the room should be determined. From this heat load in B.t.u. and the temperature difference, the correct volume of air to take care of the cooling requirements can be ascertained, and this should be a sufficient amount to give good distribution and air motion.

Ventilating plants work ideally when weather conditions are favorable. The test is when weather conditions are at their extremes. Thus, equipment to change the air every three or four minutes would have to function under normal conditions at half capacity on the theoretical problem related above.

The late S. L. (Roxy) Rothafel often said that the true artistry of the screen would come from the blending of the three senses—seeing, hearing, and smelling. So far, all attempts to scent theatres to blend with pictures or even create a perfumed atmosphere have been failures. There is no substitute for clean, wholesome air. Perfumed air and disinfectants in theatres are for emergency uses to kill some offensive odor that cannot immediately be eliminated from the house. Theatres should avoid the use of perfume or deodorants.

The air conditioning of any theatre involves the human equation. A. E. Dickson, theatre executive, once said that every time he transferred a theatre manager the house



AIR CONDITIONING AND REFRIGERATION

DAILY LOG

DATE

TIME			AIR TEMPERATURES MAIN FLOOR						AIR TEMPERATURES BALCONY				AIR TEMPERATURES LOBBY				EVAPORATOR OR COOLER				CONDENSER				COMPRESSOR			
	Weather	Amps.	Outside Temp.	Dew Point Temp.	Fan Discharge	Relative Humidity	Return or House Temp.	Fan Speed	Fan Discharge	Relative Humidity	Return or House Temp.	Fan Speed	Fan Discharge	Relative Humidity	Return or House Temp.	Fan Speed	(Vacuum) (Suction Pressure)	Liquor Temp. Suction Gas Temp.	WATER TEMP.		(Vacuum) (Head Pressure)	Gas Temp.	WATER TEMP		Speed	BEARINGS		
																			IN	OUT			IN	OUT		Suct. End	Disc. End	Oil Press.
0 A. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
11 A. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
12 M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
1 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
2 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
3 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
4 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
5 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
6 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
7 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
8 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
9 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
10 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
11 P. M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S
12 M.		M	D				D				W				W			L										P
		F	W				W				D				D			S										S

FIG. 9.—A form used for keeping a daily log of the air temperature and the operating efficiency of the system.

immediately needed a new ventilating system. In a limited sense, the comfortable temperature is an effect. Resourceful managers conceive ingenious methods to obtain results and it is a sound maxim of the business that a theatre with a capable manager and an inadequate ventilating plant gets better results than a theatre with an excellent ventilating system and an incapable manager.

Public Safety and Fire Prevention

The theatre manager and staff are charged with the public's safety. It is their first responsibility. Like the sea captain whose negligence brings disaster to his ship and passengers, the theatre manager who through neglect has endangered the lives of his patrons can never serve again. The theatre itself must offer every means of safety. The aisles, exits, and passageways must be ready for an immediate emergency. The staff must be schooled for the unexpected.

Panic is the horror of the showhouse. The manager or his assistant must be on the floor or quickly available whenever the house is near capacity. This is particularly true when the theatre is filled with women or children. Should an emergency develop, every member of the staff must know how to meet it calmly.

Fortunately, most theatre accidents are minor, and, according to Irving Epsteen, an authority on theatre insurance, 92.5 per cent of them can be avoided if the management is alert and sets about to protect the public from the consequence of its own acts.

FIRE PREVENTION

Fire prevention is better than fire insurance. Insurance companies may indemnify you for direct loss, but they will not and cannot make good the damage caused by stoppage of business, the loss of prestige and public good will, and the personal horror of a bad experience. Every disastrous theatre fire or panic is followed by a decrease in patronage to all theatres in the vicinity, and, even if the theatre owner is lucky enough to avoid criminal prosecution, rigid and more restricted operating conditions are certain to follow.

Here are a few hints which may prove useful in the avoidance of theatre fires and accidents:

The theatre staff should provide an effective fire brigade and the staff meetings should be the time to discuss the location, purpose, and use of each piece of fire-prevention apparatus.

A private system for conveying an alarm of fire and providing for the orderly, prompt evacuation of the house should be devised by the manager and should be understood by the entire staff.

The chief of the fire department should attend a staff meeting once every six months. He should also be invited to make a semiannual inspection of the theatre.

There are several inexpensive preparations for rendering the stage scenery practically fireproof.

Holiday decorations or advertising displays in which lights and flimsy fabrics are used constitute a positive fire risk.

The use of kerosene for cleaning or polishing, and paint stored around the theatre add to the fire hazards.

Most big theatre fires are attributable to defective electrical wiring or temporary wiring for stage and advertising displays.

Rubbish, if permitted to accumulate, is extremely likely to cause a fire some day. This is especially true if oily rags, cotton, or janitor's cleaning material form part of the accumulation.

Fire escapes are never needed until the emergency arises. They should be tested regularly and should be adequate to empty quickly a capacity house.

Be certain that your supply of water for sprinklers and hydrants is tested at least once a year. See that each hydrant and sprinkler carries an inspection-date tag. Fire hose should be kept in a ventilated recess. If glass encased on an airtight shelf, its life will be greatly shortened.

The installation of an automatic sprinkler brings liberal concession in premium rates. Do not let your sprinkler system freeze in winter. If the sprinkler system provides for a gravity tank on the roof, a steam coil or an open live-steam pipe should feed into it.

Booth, boiler, engine, and machinery rooms should be fireproof. Booth, fire doors, fire shutters, and panic bolts on the exit doors should be inspected daily.

Steam pipes should be covered with a suitable nonconducting material. They have been known to cause fires when in contact with or too near woodwork.

Smoking and cooking, curling irons, and electrical appliances should be prohibited in the dressing and staff rooms.

ACCIDENTS

Aisle lights and special lighting effects at places in the theatre where accidents may happen, minimize their danger. Theatre lights must be regulated against the daylight which the public leaves upon entering the theatre; that is, a theatre needs more illumination in the auditorium during the matinee performance, or when it is bright outside, than at night.

Worn and loose carpets, sliding rugs, or weather mats which curl are among the most common accident hazards.

Theatre steps or stairways must be properly lighted and have protecting handrails.

Fifty to seventy-five per cent of all theatre accidents are caused by uneven risers and steps. Steps should be uniform and evenly spaced.

Accidents occur from signs falling when it is windy. Display boards and valances should be carefully watched and counterbalanced to keep from blowing down.

Accidents often happen to pedestrians and nonpatrons in front of the theatre. The sidewalks must have the same care as the auditorium.

Ushers must be taught: to give special services to the aged, children, and particularly women with children in their arms; not to get too far in front of patrons being shown to seats; not to turn off flashlights until the patron is seated. When it is necessary to ask a patron to come to the stage, he should be ushered from the time he leaves his seat until he has returned.

Tile or terrazzo in the rest rooms, lobby, or sidewalks in front of the theatre should be cleaned with trisodium phosphate, as soap leaves an insoluble substance causing tile or terrazzo to remain slippery when dry. Theatre floors should never be waxed.

Know the danger spots in the theatre and fortify them by special lighting and staff guidance.

Color and Lighting

Color and lighting—two little-known subjects which have been with us since the beginning of time—are becoming a fine science in theatre operation. Research has already established, in a limited way, the physiological and psychological influence of color on human beings and the effect of light upon color. The theatre manager of the future will need a complete scientific knowledge of the subject. A chapter of this nature can only touch upon its importance and treat its rudimentary elements.

A brief résumé of the phenomena of physics on the color spectrum might give a fair appraisal of the subject for our purpose. Students find evidence that the world in the beginning was drab. All vegetable and animal life was rather colorless. Our color sense through a gradual evolution has kept abreast of changes. The savage races understood only the three primary colors—red, yellow, blue. As the world advanced, a color appreciation developed until today the language of colors is granted. The earliest Greek philosophers cogitated on color's psychological effects. Shakespeare wrote of it and Robert Louis Stevenson gave colors their racial classifications. Our flag is emblematic of color significance.

Of it, Charles Sumner said: "The very colors have a language; white is for purity, red for valor, and blue for justice."

Color has entered our schools and our hospitals. It affects our home and spiritual life. It is reflected in our traffic regulation; it is often the dominating cause of our purchases.

An example of the extensive use of color was recently reported under the title, *The Henhouse Moves to the City* in *The Scientific American.* The problem in a large hatchery was to curb cannibalism among day-old chicks confined in the same brooder by the hundreds. It was found that the presence of blood was the cause. Ruby-colored glass windows and light bulbs, which neutralized the blood color, ended the cannibalistic tendencies of the baby chicks toward the newborn.

Nature is one of the trusted guides in the application of color. She uses pale greens and blues in large areas, such as the green fields, the sky, the sea, and the distance, and she reserves warm colors for small areas or in large areas for very short periods.

Psychology of Colors. The theatre's advertising lithographs, lobby displays, and pictorial cutouts tell their story and create their mood in colors. The psychological expression of different colors is well accepted. They seem to suggest:

1. *Black.*—Obscurity, darkness, death, mourning, contrast, coldness, formality, dignity, age, grief, expertness, superstition, mystery, force, curiosity, authority, stillness, mental dignity.
2. *Blue* (dark).—Distance, space, coldness, truth, depth, celestiality, exaltation, pride, morality, preeminence, royalty.
3. *Blue* (light or sky).—Many of the qualities of white, such as innocence, sincerity, delicacy, refinement, youthfulness, joy, happiness.
4. *White.*—Faith, hope, charity, life, superiority, chastity, youthfulness, feebleness, coldness, rigidity.

5. *Gray.*—Age, dusk, faded glory, experience, tolerance, mildness, serenity, reserve, practicability.
6. *Green* (soft).—Coolness, spring, relaxation, pleasantness, airiness, comfort, satisfaction, laziness, restfulness.
7. *Green* (heavy).—Hate, envy, jealousy, viciousness, repugnance, poison, vindictiveness.
8. *Green* (pale).—Youthfulness, health, freshness.
9. *Lavendar.*—Old age, fragrance, delicacy, maturity, seclusion, sorrow.
10. *Orange.*—Stimulation, gorgeousness, lusciousness, confidence, power.
11. *Purple.*—Royalty, splendor, dignity, rank, wealth, deterioration, haughtiness, decay.
12. *Red.*—Fire, passion, sensuality, revolution, heat, tumult, danger, daring, boldness, flashiness, action.
13. *Rose.*—Sweetness, restfulness, festivity, tenderness, romance, wholesomeness, fragrance.
14. *Silver.*—Style, modernity, sharpness, luster, futurism.
15. *Yellow* (pale).—Smoothness, cheerfulness, coolness, restfulness.
16. *Yellow.*—Cheapness, sensationalism, power, heat, corruption, sickliness.

Color Preferences. The proper use of color can further direct an appeal to those it desires to interest. Children under twelve have an overwhelming preference for red, then blue, then white, then green. Toy manufacturers found this out long ago and that is why so many of the toys are in these colors. Among children between twelve and sixteen years of age, blue is preferred to red. Yellow is third, and green fourth. Sophistication comes early, and college students show a preference for tints and pastels rather than for the strong primary colors. The reaction is similar to the color choice of adults, with blue running first with boys and fourth with girls.

The adult male shows the following preference in colors:

Blue	45 per cent
Red	25 per cent
Orange	20 per cent
Yellow	3 per cent
Green	3 per cent
Neutral	4 per cent

Women have practically the same preference for red that men have for blue. Green is the third color in preference with women, showing 12 per cent; orange 10 per cent; yellow 5 per cent; and neutral 3 per cent.

Two out of every hundred persons are color-blind and can distinguish differences only in shades and contrasts.

Legibility. In outdoor advertising, the color value depends upon the legibility of colors at a distance. *The Scientific American* has given this order of color legibility after a series of tests in which the distance from the eye, the size, and the form, were the same in each case:

Order of Legibility	*Decoration*	*Background*
1	Black	Yellow
2	Green	White
3	Red	White
4	Blue	White
5	White	Blue
6	Black	White
7	Yellow	Black
8	White	Red
9	White	Green
10	White	Black
11	Red	Yellow
12	Green	Red
13	Red	Green

Of equal importance to legibility is pictorial attention. Patterson-Butting's chart on the effective range scale of color, which was published originally in the *Proceedings of the Physical Society of London*, is as follows:

Color	Miles
Red	3 to 3.5
Green	2.5 to 3.
White	2. to 2.5
Yellow	1. to 1.5
Blue	0.5 to 0.75
Violet	0.5 to 0.75

Red has been universally selected as the danger color. Yellow light has good visibility through smoke and fog. Red is the best winter color because it can be read farthest in inclement weather, has warmth, and shows to the best advantage against a white background.

LIGHT AND COLOR

So far, color has been discussed entirely as it speaks in portrayal, and largely as it is used in theatre display and advertising. Light, color, and the two in combination are of major importance in the interior, both on the stage and in the auditorium, as a means of creating and changing illusions and moods that enhance audience pleasure.

Colors are rather definitely catalogued and lighting effects of a sort have been utilized in the theatre for years, yet the use of light and color is still a field of limitless experimentation and exploration that may lead to undreamed-of results.

If we stop to ask *why* certain phenomena in the realm of light and color are so, we enter into a highly technical and complex study of such advanced scientific nature that the average manager would shun the entire subject. We may, however, readily learn *how* effects are attained. Some knowledge of elementary principles of the physics of light will prove very interesting and profitable for those who care to seek originality in the use of light and color for the increased attractiveness of their theatres.

Much has been borrowed from the production studios in lighting of theatres and it is quite reasonable to expect that much more will be accomplished in the use of changing light effects to suit the desired mood for the changing attractions, especially with the use of colors and lights. The installation of colored lamps has given the impression to theatre audiences that the auditorium has been redecorated.

The slightest variance in light application changes the entire effect. Colored lights on colored symbols create definite changes.

Further tricks are played by lights, such as making objects and symbols disappear. A red light on a white surface with a red symbol will obliterate the symbol and give the entire surface a red appearance. Pale and cool colors expand visual proportions and dark and warm colors give the illusion of contracting objects. Contrasts appear sharper with cool, pale colors.

Small color wheels or gelatin sheets before a spotlight or ordinary electric lamp may be used for miniature experiments that will give practical demonstrations of the infinite variety of effects and illusions attainable through the use of light and color.

Neon and luminous gases have found their way into the interior and will probably be used as extensively in the future within the walls as they have been for advertising on the outside of the theatre. The interior of the showhouse is tending toward a goal where light will be so highly diffused and non-directional that its source will be difficult to ascertain. It will illuminate every surface equally and produce no shadows or light variance except for effects. The intensity will be controlled from nil to a glare and its colors will run the gamut of the spectrum. Already experimentations are being made with the ionization of the air and the generation of radio waves to the frequency of light.

Treating theatre auditoriums with lights to produce the mood of the season or presentation and projecting light upon color to create the illusions that the stage can offer today are only the beginning of a subject that will find its true importance in the theatres of tomorrow.

ILLUMINATION DESIGN DATA CHART FOR THEATRES

Size of Theatre			*Under Marquee*	*Lobby*	*Foyer*	*Rest Rooms*	*Lavatories*	*Passage Ways*	*Spaces near Auditorium*	AUDITORIUM	
										Intermission	*During Pictures*
2,500 or more	RECOMMENDED FOOT CANDLES		100 up	20	5	10	15	3	1	3	0.1–0.2
	Required watts per square foot	Small exposed lamps	40–50	8–11	4–6	5–7	3–5	0.5–1	1 –1.5	1 –1.5	Varies
		Luminous elements	40–50	7–9	3–5	4–6	3–5	0.6–1	1 –1.5	0.5–1	
		Indirect lighting	50–60	13–17	7–10	7–10	5–7	1 –2	2 –3	1 –2	
		Semi-indirect	35–35	7–9	4–6	4–6	2–4	0.6–1	1 –1.5	0.5–1	
		Direct	25–35	6–8	3–4	3–5	3–5	0.5–1	0.5–1	1 –2	
1,200 to 2,500	RECOMMENDED FOOT CANDLES		50–100	15	5	5	10	2	1	2	0.05–0.1
	Required watts per square foot	Small exposed lamps	20–40	5–7	4–5	5–7	3–5	0.3–0.5	1 –2	1 –1.5	Varies
		Luminous elements	20–40	5–7	3–4	3–5	3–5	0.4–0.6	1 –1.5	0.5–1	
		Indirect lighting	25–50	10–15	6–8	5–8	3–5	0.5–1.0	2 –3	1 –2	
		Semi-indirect	15–30	3–5	3–5	4–6	2–3	0.4–0.6	1 –1.5	0.5–1	
		Direct	12–25	3–4	3–4	3–5	3–4	0.3–0.5	0.5–1	1 –1.5	
700 to 1,200	RECOMMENDED FOOT CANDLES		30–50	10	3	5	10	1	0.5	1	0.15–0.1
	Required watts per square foot	Small exposed lamps	12–20	3–5	2–4	3–5	3–4	0.2–0.4	0.5–1	0.5–1	Varies
		Luminous elements	12–20	4–6	2–3	3–4	3–4	0.2–0.4	0.5–1	0.3–0.5	
		Indirect lighting	15–30	6–8	4–8	4–6	3–5	0.4–0.8	1 –1.5	1 –2	
		Semi-indirect	10–17	3–4	2–4	3–4	2–3	0.2–0.3	0.5–1	0.3–0.5	
		Direct	10–15	2–3	2–3	2–3	2–3	0.2–0.3	0.3–0.5	0.5–1	
300 to 700	RECOMMENDED FOOT CANDLES		30	10	2	3	10	1	0.5	1	0.03–.03
	Required watts per square foot	Small exposed lamps	10–15	3–5	2–3	2–3	3–4	0.2–0.3	0.5–1	0.5–1	Varies
		Luminous elements	10–15	3–5	1–2	2–3	3–4	0.2–0.3	0.5–1	0.3–0.5	
		Indirect lighting	15–20	6–8	5–7	3–4	3–5	0.4–0.8	1 –2	1 –2	
		Semi-indirect	9–14	3–4	2–3	2–3	2–3	0.1–0.3	0.5–1	0.3–0.5	
		Direct	8–11	2–3	1–2	1–2	2–3	0.2–0.3	0.3–0.5	0.5–1	

Data Based on Typical Room Sizes and Following Average Specifications

Lamp efficiency factors—Small exposed lamps 60%, luminous elements 70%, indirect 75%, semi-indirect and direct 100%

Lamp output due to color		100%		80%		40%		60%		100%		100%		30%		80%		1 to 80%	
	Size (seats)	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*	*C*	*S*
Reflection factors of ceiling (*C*) and side walls (*S*)	2,500 or more	.70	.10	.50	.50	.50	.50	.50	.50	.70	.50	.70	.50	.50	.50	.70	.50	.70	.50
	1,200 to 2,500	.70	.10	.50	.50	.50	.30	.50	.30	.70	.50	.70	.50	.50	.30	.50	.50	.50	.50
	700 to 1,200	.70	.10	.50	.30	.50	.30	.50	.30	.70	.50	.50	.50	.50	.30	.50	.30	.50	.30
	300 to 700	.70	.10	.50	.50	.50	.30	.50	.30	.80	.50	.50	.30	.30	.30	.30	.30	.30	.30

Note 1. Other auditorium color circuits require approximately the same watts per foot values as for intermissions unless a separate directive lighting system is provided.

Note 2. For advertising effectiveness, posters require approximately ten times the illumination of the surroundings. Required watts per foot = 4 × foot-candle value of surroundings. Nela Park Engineering Department of General Electric Company. Francis M. Falge, Revised Aug. 1, 1936. Reprinted by permission of General Electric Company from *Light* Magazine.

Theatre Inspection

The manager's inspection of his theatre must be as thorough and rigid as that of the commanding officer of a battleship. The deterioration from negligence can equal the wear and tear from use and occupancy. The inspection is set for the same time each week. For it the manager summons the house manager, head usher, head janitor, engineer, and maintenance man.

They start at the front of the theatre, checking large and small items. Light globes, hinges, ledges, doors, and out-of-the-way spots are examined for dust and dirt. Carpets, drapes, hangings, and fixtures are inspected. Fire hose, fire extinguishers, exit doors, and safety appliances come in for close scrutiny. Every seat is checked. The floor and seat bottoms are examined for gum. The front of the house is carefully gone over. Every crevice is examined for refuse. The dirt that is on a high ledge today will be on the lower draperies tomorrow. The theatre must be immaculate. Toilets and rest rooms must be kept in compliance with the strictest standards of hygiene. Toilets which are not of tile should be painted at least once a month.

The stage is scrutinized to see that everything is in place. Waste and rubbish are not allowed to accumulate. The basement, boiler room, ventilating plant, projection room, art rooms, dressing rooms, and supply rooms are critically viewed. Every piece of equipment is tested and the mechanism examined. From the roof to the basement, from the rear door to the sidewalk, the inspection continues.

Each item is inventoried. Supplies are carefully catalogued and all must be on hand for inspection. Tools are in their place. Beside each electric switch are emergency fuses.

A theatre never reaches completion—the maintenance goes on daily. A few cans of paint, plenty of oil and grease, and a good kit of screws and nails, in the hands of a competent workman, can double the life of equipment in the theatre and eliminate the necessity for major improvements.

Some theatre men use a pair of white gloves to inspect a theatre. If the gloves are soiled when the inspection is completed, the theatre is dirty.

In larger theatres a porter is always on duty. The rest rooms have to be policed every few hours. The brass and plate glass must be polished very frequently to eradicate finger marks. Men who take pride in this work should be engaged, and expressions of appreciation and watchfulness from the manager are a great incentive to their best efforts. Nothing counts so much in theatre maintenance as managerial interest.

An inspection form used by a national circuit follows. It will give a suggestion as to how carefully a theatre should be checked and its major points of maintenance.

INSPECTION REPORT

Time of day theatre is checked____________
Day of week________________________
Date____________________________

FRONT

Cleanliness and attractiveness of paper posters, etc.______________
Style of advertising________________________________
Lobby service: house artists____________or: System service__________

Manner of displaying__________
Condition of frames__________
Color scheme of front__________Condition__________
Marquee: Style__________Number lines of letter__________
  Lighting__________Are neon and lamps clean?__________
  Condition of changeable letters__________
  Marquee ceiling load__________Wattage used__________
  Condition of marquee banner fasteners__________
  Condition of changeable-letter storage racks__________
  Condition of transport carrying cases__________
Upright sign: Style__________
  Lighting__________
Marquee roof__________
General appearance of front__________
General remarks or suggestions__________
____
____
____

BOX OFFICE

Cleanliness and upkeep, paint, etc.__________
Inside__________Outside__________
Draperies or embellishments__________
Lighting__________
Ticket machine__________Condition__________
Ventilation of heating__________
Are proper signs displayed?__________Are signs clean?__________
Are shelves clean and whole?__________
System: good or bad__________
Remarks and suggestions__________
____

STAFF

Personal cleanliness and appearance

Manager__________
Doorman__________
Cashiers__________
Ushers or usherettes__________
Uniforms__________

LOBBY

General appearance and appeal__________
Ticket box and sand jars__________
Lighting__________

Other fixtures____________________

Door mats____________________

Exit devices____________________

Door curtains____________________

FOYER

General appearance____________________

Foyer frames and easels____________________

Foyer furniture____________________

Are receptacles provided for cigarettes and waste paper?____________

Condition and cleanliness of: Carpets____________

Drapes____________

Furniture____________

Suggestions or remarks____________________

____

REST ROOMS

Are they clean?____________________

Are proper receptacles provided?____________________

Are proper receptacles clean?____________________

Condition of: Carpets__________Drapes__________Walls__________

(Rest rooms should be policed hourly when theatre is in operation. Markings, lipstick, and defacing of walls should be eliminated daily. A record and report on vending machines, soap dispensers, towels, and toilet paper containers should be kept.)

Lighting____________________

Ventilation____________________

Is furniture in good condition?____________________

Are walls painted?______________Floors?______________

Suggestions or remarks____________________

____

AUDITORIUM

Condition of aisle doors______________Draperies______________

Exit lights____________________

Lighting______________Color scheme______________

General effect: Dingy__________Cool__________Hot__________

Aisle lights____________________

Chairs__________Loose__________Torn or worn__________

(Inspection of seats should be made daily, loose chairs tightened immediately and damaged seats repaired.)

Floors: Concrete________Wood________Painted or oiled________Clean________

(*Note:* Wood floors should never be oiled for this has a tendency to soften the floor, loosen seat bolts, and soil any article dropped upon it.)

Condition of carpet____________________

When carpet starts showing wear, it should be shifted before it is worn through to some other part of theatre where traffic is lighter. This will add to the life of the carpet.)

Is sound good?__________
Is projection good?__________
Ventilation__________Heating__________
Any bad noises in auditorium?__________If so, what and why?__________
Are receptacles provided for loge checks, etc.?__________
Are fire extinguishers in proper locations?__________
Remarks or suggestions__________

BALCONY

Condition of carpets__________Draperies__________
Exit lights__________Aisle lights__________
Chairs__________Loose__________Torn or worn__________
Floors: Concrete__________Wood__________Painted or oiled__________Clean__________
Ventilation__________Heating__________
Any bad noises in balcony?__________If so, what and why?__________
Are fire extinguishers in proper locations?__________
Remarks or suggestions__________

ORCHESTRA PIT

Is pit covered?__________How?__________
Is organ covered properly?__________
Is piano covered?__________
Are all stands and chairs properly cared for?__________
Is pit clean?__________Is floor painted?__________
Are safety requirements met?__________
Suggestions or remarks__________
____

EXITS

Are exit passageways clear and clean?__________
Are panic bolts oiled and operating?__________
Condition of exit lights__________
Suggestions or remarks__________
____

STAGE

Is all hangable material hung?__________
Is rigging in good condition?__________
Is pin rail, etc., clean?__________Is floor painted?__________
Is lighting material properly maintained or stored?__________
Is screen clean?__________

Is screen masking clean and properly placed?__________
Are sound horns protected?__________
Does asbestos curtain work properly?______Release automatically?______
Condition of grid__________
Are fire vents working?______Release automatically?______
Is all stage equipment neatly stored, covered, etc.?__________
Are all flats properly docked or stored?__________
Is stage used as storeroom for other materials?__________
Is stage used regularly?__________
Are switchboards marked?______Painted?______
General remarks or suggestions__________

STAGE DRESSING ROOMS

If not used are they clean and locked?__________
If used are they lamped and clean?__________
Are floors painted?______Walls painted?______
General remarks or suggestions__________

FURNACE ROOM

Are floors and walls clean and painted?__________
Are furnaces in good condition?__________
Is equipment painted?__________
General remarks or suggestions__________

HEATING AND VENTILATING ROOMS

Are floors painted?__________
Are walls clean?______Painted?______
Is room properly lighted?__________
Do louvres and vents work properly?______Are they marked properly?______
Remarks or suggestions__________

HEATING AND VENTILATING EQUIPMENT

Are floors painted?__________
Is equipment painted?__________
Is excess oil or dirt present?__________
Is equipment in good working condition?__________
Are equipment, starters, and switches properly marked?__________
Is equipment protected with safety devices?__________
Are blower blades clean?______Painted?______
Is air washer cleaned regularly?__________

(The heating equipment should be cleaned and replacements made at the close of each heating season. Before the winter months begin, a thorough inspection should be made of the bricking, boiler, stacks, valves, cutoffs, and stoker or oil burner.

Motors should be cleaned and inspected daily and oiled when needed. Every three months an electrician should test all running loads for overfusing.

Sump pumps must be cleaned regularly and adjustments on floats checked to see that they operate at proper levels.)

Remarks or suggestions____________________

____

MARQUEE LETTER ROOMS

Are individual racks provided for letters, etc.____________________
Are letters kept in place in racks?____________________
Are broken letters properly cared for?____________________
Are spacers racked?____________________
Are walls and floors painted?____________________
Remarks or suggestions____________________

____

JANITOR'S SUPPLY ROOM

Is janitor's work apparently good?__________Bad?__________
Type of service: Own janitor__________Maintenance company__________
Sufficient supplies carried?____________________
Is equipment good and does it do the work?____________________
Are supplies properly stored in shelves or bins?____________________
Are articles hung on racks or hooks?____________________
Are clothes hung on hooks, or on racks, or in lockers?____________________

(Janitor's lights should be inspected. See that janitor does not use regular house lights when he cleans the theatre. Janitors should be instructed where to place cleaning stand lamps to protect equipment and walls from the heat. Janitor's instructions should include removing the gum from seats daily; the method of cleaning draperies; the care of the vacuum system; and the special work demanded each day.)

Remarks or suggestions____________________

LAMP CABINET

Who has key?____________________
Is perpetual inventory kept?____________________
Are lamps kept loose or in boxes?____________________
Remarks or suggestions____________________

TICKET AND OFFICE SUPPLIES

Are these kept under lock and key?____________________
Where?____________________

Who has the key?____________________
Remarks or suggestions____________________

MANAGER'S OFFICE

Is room clean and a credit to our company?____________________
Are files locked?____________________
General appearance____________________
Remarks or suggestions____________________

PROJECTION ROOM

Are floors and walls painted?____________________
Are proper receptacles provided for carbons, waste, and tail pieces of film?____________________And used?____________________
Is equipment in good condition?____________________
Is oil removed from machines?____________________
Are lamp houses clean?____________________
Do port shutters work easily?____________________
Are port shutters fused with safety links?__________Hand release?__________
Where are new carbons stored?____________________
Are switches and fuses plainly and clearly marked?____________________
Is ventilation good?____________________
Are clothes properly stored?____________________
Remarks and suggestions____________________
____

GENERATOR ROOM

Are floors and walls painted?____________________
Is room well lighted?____________________
Are commutators on generators checked regularly to see if they have the right amount of tension, are they working freely, and are they set properly in holders?____________________
Are rectifiers checked regularly for cleanliness and clean connections?__________
Is equipment painted?____________________
Are oil drip pans provided?____________________
Is excess oil or dirt apparent?____________________
Is room well ventilated?____________________
Remarks and suggestions____________________
____

ATTIC AND ROOF

Is attic clean?____________________
Are all vents open and free from obstruction?____________________
Are fire hazards apparent?____________________
Is roof clean?____________________

(*Note:* A thorough inspection of the roof should be made before the fall season, and a local roofer should pass upon its condition.)

Are roof drains clean and open? ____________
Are skylights, vents, and other metal painted? ____________
Remarks and suggestions ____________

USHERS' OR DOORMAN'S ROOM

Is room painted? ____________ Clean? ____________
Are uniforms hung up properly? ____________
Are lockers provided? ____________ Used properly? ____________
Are shoes properly arranged? ____________
Are proper receptacles and ash trays provided? ____________
Remarks and suggestions ____________

USHERETTES' ROOM

Is room painted? ____________ Clean? ____________
Are uniforms properly cared for? ____________
Are lockers provided? ____________ Used properly? ____________
Are shoes properly arranged? ____________
Are proper receptacles and ash trays provided? ____________
Remarks and suggestions ____________

ART ROOM OR STOREROOMS

Care of materials ____________
Are proper racks for storage provided? ____________
Fire hazards ____________
General appearance and system ____________
Remarks or suggestions ____________

VACANT STORES OR SUBRENTALS

Condition of exteriors ____________ Doors, etc. ____________
Appearance of interiors ____________
Class of tenants ____________
Any vacancies? ____________ If so, are proper signs in place? ____________
If vacant, are premises clean and inviting? ____________
Remarks or suggestions ____________

MISCELLANEOUS

Are all electrical devices, switches, starters, etc., properly covered and marked?
____
Are fire extinguishers properly cared for and refilled? ____________
Are fire hoses properly racked? ____________
How often are panic drills held? ____________ By whom? ____________

Do employees discharge extinguishers?__________________________

Is general housekeeping good or bad?__________________________

Remarks or suggestions____________________________________

Budget

Budget control of a theatre was a little-known factor a few years ago. Today, it is the well-ordered plan that safely charts the course. It is the estimate for the future based on the figures of the past in relationship to conditions and is an honest anticipation of what may be expected. The budget is the theatre's plan for profit—the reducing of dreams to sound expectancies—and the coordinating force that makes profits consistent. The budget is important to operations now, and will be indispensable in the future. In it the dollar is dissected to find just what are the contributing parts of the whole.

The budget should be made up quarterly and revised as conditions indicate. It must reflect the seasonal fluctuations in business by a constant check on the correctness of decisions and have warning signals to prevent mistakes and losses. It must be simple, accurate as a reflection of the past, and honest in expectancies. As we discuss these facts, they will become more clear.

Purposes. The budget has the following purposes:

1. The regulating of the spending of money within the confines of income.

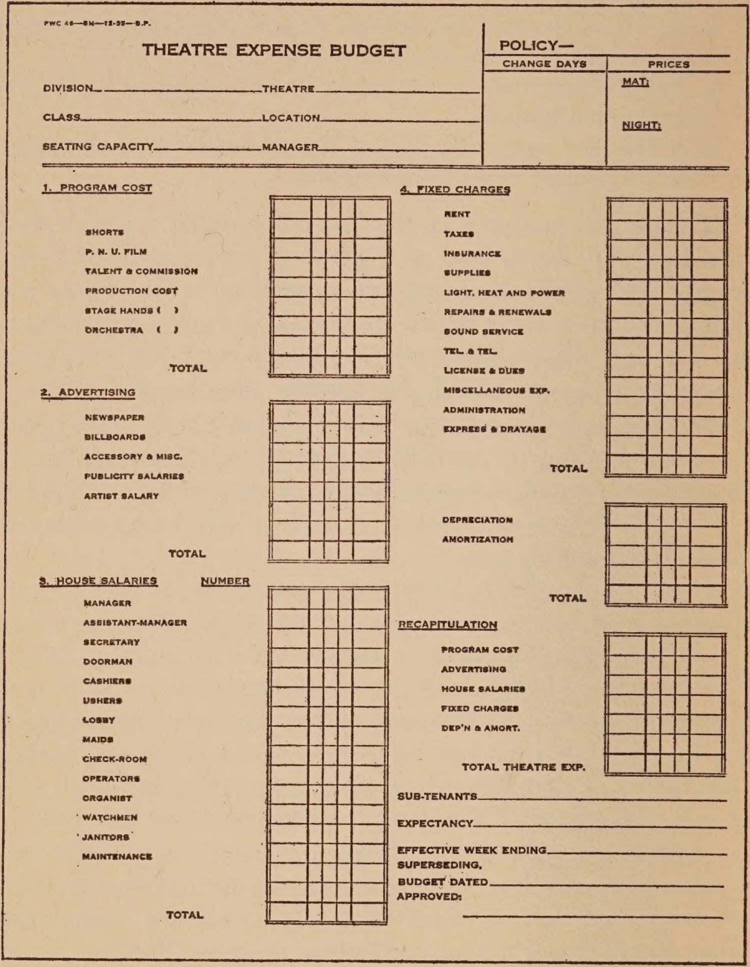
2. The elimination of waste and losses and unproductive expense.
3. The careful studying and planning for the full utilization of possibilities.
4. An effort to place the definite responsibilities for each fraction of the business where they belong.
5. A real check which indicates the variance between estimated and actual business.
6. A full-view operating plan of the minimum costs necessary to the gaining of maximum results.

Theoretical analyses of the box-office dollar for a perfect operation with every item of expense in proper ratio are very simple. The application has never been accurate. There are seldom two operations which are identical. In many instances, the rent and depreciation are top-heavy, and the film companies must be penalized. Sometimes the theatre is handicapped by bad film contracts and the pay roll must carry the extra burden, or, probably due to union demands, the pay roll will be out of line and other items must be trimmed.

Withal, here is a guide, or a goal to which every theatre chart should point:

Rent, 12 *Per Cent.* The rent figure should also include personal and realty taxes. In a well-balanced operation in normal periods, this amount should not exceed 12 per cent. The tendency should be for rent to represent a lower percentage of gross. Very few mercantile concerns could consider paying even 7 per cent or 8 per cent of their grosses for rent and taxes. If the trend continues toward increased film rentals, the exhibitor can meet it only by decreasing rents.

Advertising, 6 *Per Cent.* Newspapers, special exploitation, theatre-front display, billboards, accessories, radio, trailers, publicity, artists, and advertising salaries should be included when planning the proper percentage of gross for advertising. An ancient rule of the industry, now obsolete and valueless, was 10 per cent for advertising. There may be some few first-run situations that can spend 10 per cent of their intake for advertising, but the well-run and competently managed theatres have brought their advertising budgets to 5 or 6 per cent of the gross. If the advertising budget exceeds 6 per cent, the program cost must be reduced accordingly. There is



FWC 46—5M—12-35—S.P.

THEATRE EXPENSE BUDGET

DIVISION__________THEATRE__________
CLASS__________LOCATION__________
SEATING CAPACITY__________MANAGER__________

POLICY—

CHANGE DAYS	PRICES
	MAT: NIGHT:

1. PROGRAM COST
- SHORTS
- P. N. U. FILM
- TALENT & COMMISSION
- PRODUCTION COST
- STAGE HANDS ( )
- ORCHESTRA ( )

TOTAL

2. ADVERTISING
- NEWSPAPER
- BILLBOARDS
- ACCESSORY & MISC.
- PUBLICITY SALARIES
- ARTIST SALARY

TOTAL

3. HOUSE SALARIES NUMBER
- MANAGER
- ASSISTANT-MANAGER
- SECRETARY
- DOORMAN
- CASHIERS
- USHERS
- LOBBY
- MAIDS
- CHECK-ROOM
- OPERATORS
- ORGANIST
- WATCHMEN
- JANITORS
- MAINTENANCE

TOTAL

4. FIXED CHARGES
- RENT
- TAXES
- INSURANCE
- SUPPLIES
- LIGHT, HEAT AND POWER
- REPAIRS & RENEWALS
- SOUND SERVICE
- TEL. & TEL.
- LICENSE & DUES
- MISCELLANEOUS EXP.
- ADMINISTRATION
- EXPRESS & DRAYAGE

TOTAL

- DEPRECIATION
- AMORTIZATION

TOTAL

RECAPITULATION
- PROGRAM COST
- ADVERTISING
- HOUSE SALARIES
- FIXED CHARGES
- DEP'N & AMORT.

TOTAL THEATRE EXP.

SUB-TENANTS__________
EXPECTANCY__________
EFFECTIVE WEEK ENDING__________
SUPERSEDING,
BUDGET DATED__________
APPROVED: __________

Fig. 10.—A sample form of a theatre budget.

probably more waste in advertising than in any other department in theatre operation, and a 6 per cent cost can be established by a careful study of every division of the appropriation.

Program Cost, 30 *to* 35 *Per Cent.* Under program costs are found the feature-film and short-subject rentals, production and talent costs, stage hands' and orchestra wages, costs of special give-aways, and other expenses of the program. Thirty-five per cent for the merchandise the theatre sells is reasonable. There are few retailers of any manufactured article that pay less for the commodity sold. Certain exhibitor organizations have sponsored movements for governmental supervision of motion picture production and distribution. When that day comes, the theatre budget will be 50 per cent for program costs. A fair exhibitor cannot complain if the program costs are between 30 and 35 per cent of the gross. The trouble has always been that the exhibitor has paid too much rent, has found the power rate too high, and, in an effort to make legitimate profit, has tried to overcome the other mistakes in budgeting by taking it out of the film companies.

House Salaries, 17 *Per Cent.* This item includes salaries for manager, assistant manager, secretary, doormen, cashiers, ushers, maids, operators, organist, watchman, janitor, and maintenance man, but does not allow for stage hands, publicity or advertising men, or talent used in the show. The pay roll should be held at 17 per cent of the gross. If it is less, the manager is trafficking unfairly with his employees. The pay roll is an item in the budget which should be revised every three months.

Other Charges, 10 *Per Cent.* Under this item of expense is found light, heat, and power; insurance; supplies, repairs, and renewals; sound service; telephone and telegraph; express and drayage; music license; occupational license; social security taxes; administration and traveling expenses. Where rent is below 12 per cent, or program is below 35 per cent, *other charges* can be increased. Most items included in other charges under proper supervision will show constant decreases. Theatres have paid a premium for years for light and power, but the trend is toward lower rates. Group theatres have been able to contract for power on a bulk basis and single theatres have been able, through various state utility commissions, to receive special classifications. In other instances, the threat of theatres to install their own light and power plants has prompted the utilities to grant fairer rates. The same theory applies to insurance rates. For years they were excessive. Safety provisions and strict supervision in management have done much to lower insurance rates. Sound service was formerly an item of major expense. It has been reduced to an incidental basis. Express rates in the handling of films have been repeatedly lowered. While 9 per cent is a very conservative figure for the items listed under other charges, if an operation shows above this percentage of the dollar, the additional must be taken from the rent, house salaries, or film rental.

Profit. Theatres should budget to retain 20 per cent—20 cents on every dollar that it handles—for a gross operating profit if the theatre in the final analysis is to retain a fair net profit. From the gross operating profit come depreciation, amortization, income tax, corporate charges, necessary reserves and other expenses. If a theatre operation is healthy and the business is properly conducted, profits must be budgeted as much as any other item of operating expense. It has been said before that the profits are generally made on a forty-week basis. Therefore, the fifty-two-week profit plan must be budgeted so that the *average* gross profit for every dollar handled is 20 per cent.

Comparative figures are of inestimable value in charting a theatre's course. The records on admission prices, all items of the budget, and other items of community expense having a bearing upon the theatre policy, should be kept over a five-year period.

Amusement Taxes. City, state, or federal amusement taxes for per capita admission are not included in theatre receipts and therefore have no place in the budget or expense consideration. Per capita amusement taxes are theoretically paid by the public and the theatre is simply the agency of the collection. The funds are deposited, usually in a special account separate from theatre receipts, for monthly payment to the proper authority.

Summary. Business fluctuates each season and year. Items which exceed the budget one year may fall below in the succeeding year for no other reason than the business trend. No two operations are alike, but each must have a pattern, and from this the manager must cut his cloth. Where is the perfect example for theatre budgeting? The writer has never seen one! Even the goal must change year after year to meet new conditions. An average example—neither good nor bad—is the following dollar dissection of a circuit with far-flung operation, in a normal year:

	Per Cent
Program cost	32
Pay roll	17
Taxes and insurance	2
Light, heat, and power	3
Maintenance	2
Advertising	7
Administration and corporate expense	5
Depreciation	5
Rent	14
Income taxes	4
Net profits	9

"A budget," it has been said, "is the modern method of worrying before you spend your money instead of afterwards."

Auditing and Accounting

An accurate and clear financial picture is invaluable to successful theatre control, yet, strangely enough, accounting has played a dual role, one diabolical, in motion picture theatre operation.

Inadequate and indifferent methods of keeping records probably contributed more than any other factor to the diminished number of small independent exhibitors. The independents' systems of reports were so loose and often so academic that a true view of the business was not possible. Profits slipped through managers' fingers, because the inefficient system did not quickly indicate mistakes. Exorbitant film prices were paid. Money was wasted on advertising and other major leakages became daily routine, because the managers were not aware of the trends.

On the other hand, nothing has contributed so much to the downfall of giant circuits as their cumbersome systems of reports. They have erred in the opposite direction to the small independent exhibitor. Voluminous systems, piling detail upon detail, and the recital of unneeded narrative, finally made of major circuits' accountancy an expensive labyrinth of assininity.

The dominance of the auditor in larger circuits was of steady growth. Swivel-chair operation, far removed from the scene of business, demanded more and more details. The auditor obliged. Bales of reports were looked upon as the soothing cure for any indicated weakness in the chain and developed rapidly into suave flattery of executive ego. Within a decade, auditors infested the entire body of large circuit operation, and showmanship was a weakened organ that all but stopped functioning.

Theatres were operated to satisfy so-called sound policies of accountancy. A manager was measured by the neatness and accuracy of his reports. A manager who did not respond with enthusiasm was looked upon with suspicion. Any who had the temerity to take issue was pushed into exterior darkness. Real showmen lost interest and sought other fields. New managers from the training schools understood the super-manual of the auditor's ritual and could slip each figure properly into its place in the forty columns.

Old Luca Pacioli, the father of accountancy, would never recognize the present glory of his brain child. One circuit with which the writer was very familiar had seventy-five different forms, all of which each manager had to understand.

Yet, it is not recalled in the entire history of the business that an auditor's skill has ever sold a single admission ticket.

When the depression came, the accountancy mesh was so entangled that executives, like Alexander before the Gordian knot, unable to untie the intertwinings, just cut it loose. Decentralization is largely the aftermath of swivel-chair circuit acquisitions and the accompanying ascendancy of auditing.

The writer most certainly does not underestimate the importance of proper accountancy. It is an essential element of the business, but it is of such a nature as is outlined by E. E. Garrison in his book on the subject, which states:

The primary operations of accountancy consist of the contemporaneous accumulation of all necessary data, classified for constant reference and in such form that clear, brief and accurate statements may be made therefrom at stated periods. The ultimate operation of accountancy is the creation of statements of results, with the derivation of correct deductions.

To go beyond that purpose makes auditing a purposeless and wasteful rite.

The size of the theatre naturally governs the elaborateness of the system. Without exception, every theatre operates on a weekly basis, and each day's report will show quickly whether there has been a profit or a loss. There are no charge accounts or fluctuating inventories. Depreciation is regular and fixed. The routine in every item of intake or expense is definite and positive. The entire procedure is ideal for clear and concise accountancy. At the end of the week each operator has the correct knowledge of the worth of his business, amortized and depreciated, with the weekly profit and loss statement and the cost charge against each item. To accomplish desired results certain reports are essential.

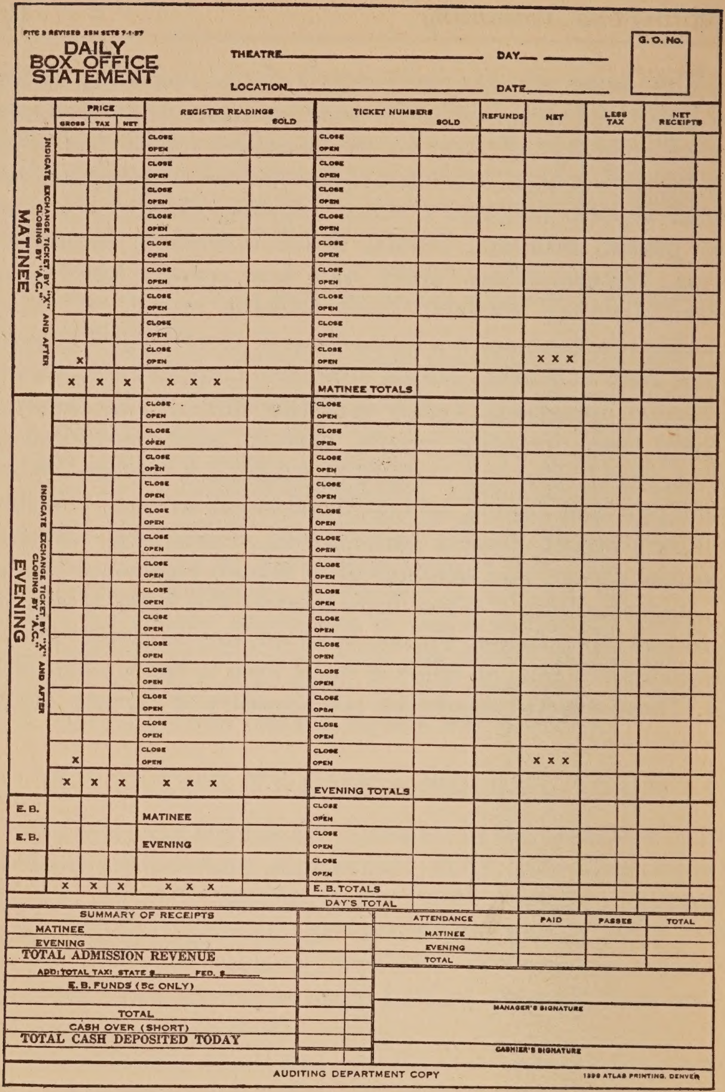
THEATRE FORMS AND RECORDS

The following reports are necessary in the operation of the smallest independent showhouse: daily box-office report, schedule of performances, petty cash receipts, manager's weekly report (optional), general ledger, weekly petty cash report, insurance register, film and performance register, inventory book, purchase order journal, pay-roll time book, and attraction date book.

The following additional reports are necessary for *almost* every showhouse: box-office report of reserved seats, pass record, refund slips, treasurer's change report, pay-roll sheet, manager's weekly report, general ledger, petty cash reports, and monthly inspection reports.

The larger circuits have nearly forty operating forms; the important ones, in addition to those before mentioned, are: box-office report of road show, box-office report (exchange copy), percentage settlement statement, manager's film-rental report, manager's check register, publicity report, trip passes, subrental report, ticket inventory, requisition forms, feature-picture profit and loss report, film-buying record, booking invoices, credit booking memo, additional booking charges, booker's feature cutoff, short-subject booking index, cash vouchers, journal vouchers, cumulative summary of theatre operations, weekly operating summary by theatres, weekly cash operating report, theatre bank reconciliation forms, weekly film-cost analysis by exchanges, salvage-department purchase record, salvage-department invoice, traveling auditor's report, benefit performance requisitions, traveling expenses report, and semiannual or annual pass requisitions.

Reproductions of a few forms used by Fox Inter-Mountain Theatres, Inc., follow. Forms, however, are so numerous and commonplace that no effort is made here to show a complete set. Those selected emphasize the necessity of extreme detail.



FITC 3 REVISED 25M SETS 7-1-37

DAILY BOX OFFICE STATEMENT

THEATRE________________ DAY___ ________

LOCATION________________ DATE________

G. O. No.

	PRICE			REGISTER READINGS	SOLD	TICKET NUMBERS	SOLD	REFUNDS	NET	LESS TAX	NET RECEIPTS
	GROSS	TAX	NET								
MATINEE INDICATE EXCHANGE TICKET BY "X" AND AFTER CLOSING BY "A.C."				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
	X			CLOSE OPEN		CLOSE OPEN			X X X		
	X	X	X	X X X		MATINEE TOTALS					
EVENING INDICATE EXCHANGE TICKET BY "X" AND AFTER CLOSING BY "A.C."				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
				CLOSE OPEN		CLOSE OPEN					
	X			CLOSE OPEN		CLOSE OPEN			X X X		
	X	X	X	X X X		EVENING TOTALS					
E. B.				MATINEE		CLOSE OPEN					
E. B.				EVENING		CLOSE OPEN					
						CLOSE OPEN					
	X	X	X	X X X		E. B. TOTALS					
						DAY'S TOTAL					

SUMMARY OF RECEIPTS		
MATINEE		
EVENING		
TOTAL ADMISSION REVENUE		
ADD: TOTAL TAX: STATE $______ FED. $______		
E. B. FUNDS (5c ONLY)		
TOTAL		
CASH OVER (SHORT)		
TOTAL CASH DEPOSITED TODAY		

ATTENDANCE	PAID	PASSES	TOTAL
MATINEE			
EVENING			
TOTAL			

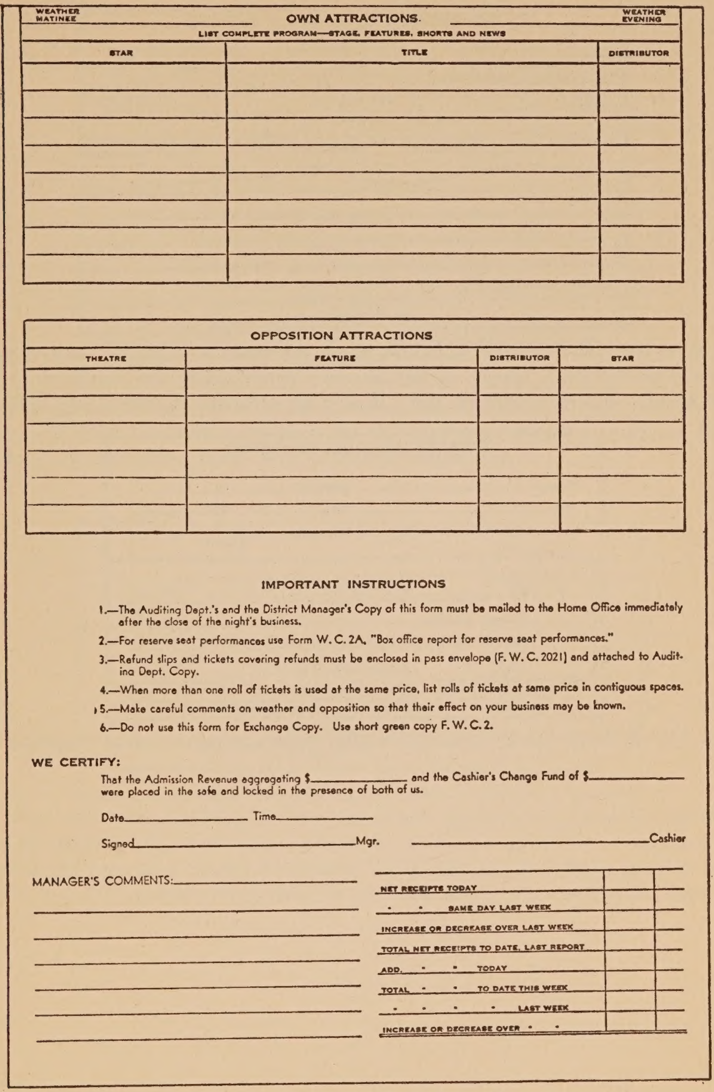
MANAGER'S SIGNATURE

CASHIER'S SIGNATURE

AUDITING DEPARTMENT COPY

1398 ATLAS PRINTING, DENVER

FIG. 11.—Circuit daily box-office statements are made in triplicate. The original goes to the treasury department; the duplicate is for the theatre manager's records, and a third copy is for the theatre supervisor. When percentage pictures are played, the distributor is furnished a report on a special form, giving only the information necessary.



WEATHER MATINEE ____________ **OWN ATTRACTIONS.** ____________ WEATHER EVENING

LIST COMPLETE PROGRAM—STAGE, FEATURES, SHORTS AND NEWS

STAR	TITLE	DISTRIBUTOR

OPPOSITION ATTRACTIONS

THEATRE	FEATURE	DISTRIBUTOR	STAR

IMPORTANT INSTRUCTIONS

1.—The Auditing Dept.'s and the District Manager's Copy of this form must be mailed to the Home Office immediately after the close of the night's business.

2.—For reserve seat performances use Form W. C. 2A, "Box office report for reserve seat performances."

3.—Refund slips and tickets covering refunds must be enclosed in pass envelope (F. W. C. 2021) and attached to Auditing Dept. Copy.

4.—When more than one roll of tickets is used at the same price, list rolls of tickets at same price in contiguous spaces.

5.—Make careful comments on weather and opposition so that their effect on your business may be known.

6.—Do not use this form for Exchange Copy. Use short green copy F. W. C. 2.

WE CERTIFY:

That the Admission Revenue aggregating $____________ and the Cashier's Change Fund of $____________ were placed in the safe and locked in the presence of both of us.

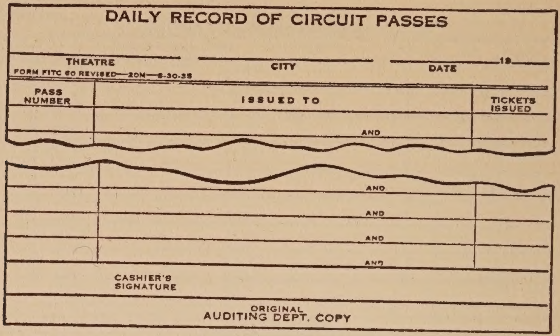
Date____________ Time____________

Signed____________________Mgr. ____________________Cashier

MANAGER'S COMMENTS:____________________

NET RECEIPTS TODAY		
" " SAME DAY LAST WEEK		
INCREASE OR DECREASE OVER LAST WEEK		
TOTAL NET RECEIPTS TO DATE, LAST REPORT		
ADD, " " TODAY		
TOTAL " " TO DATE THIS WEEK		
" " " " LAST WEEK		
INCREASE OR DECREASE OVER " "		

FIG. 12.—Reverse side of the daily box-office statement.



DAILY RECORD OF CIRCUIT PASSES

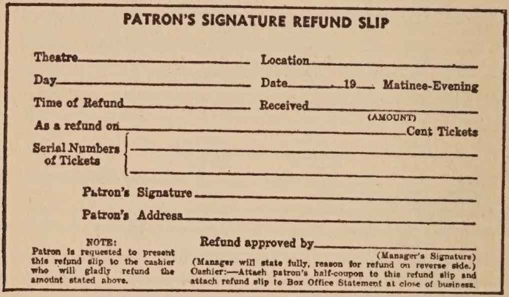
THEATRE
CITY
DATE 19
FORM FITC 60 REVISED—20M—6-30-35

PASS NUMBER	ISSUED TO	TICKETS ISSUED
	AND	
	AND	
	AND	
	AND	
	AND	

CASHIER'S SIGNATURE

ORIGINAL
AUDITING DEPT. COPY

FIG. 13.—Daily records of circuit passes are made in triplicate. The original goes with the daily report to the treasury department; the duplicate is for the theatre manager's record, and a third copy is for the theatre supervisor.



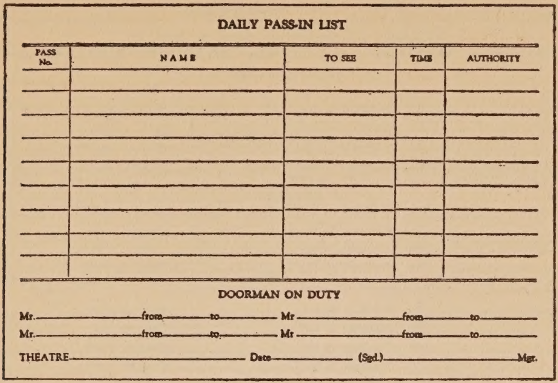
PATRON'S SIGNATURE REFUND SLIP

Theatre
Location
Day
Date 19 Matinee-Evening
Time of Refund
Received (AMOUNT)
As a refund on Cent Tickets
Serial Numbers of Tickets
Patron's Signature
Patron's Address

NOTE:
Patron is requested to present this refund slip to the cashier who will gladly refund the amount stated above.

Refund approved by (Manager's Signature)
(Manager will state fully, reason for refund on reverse side.)
Cashier:—Attach patron's half-coupon to this refund slip and attach refund slip to Box Office Statement at close of business.

FIG. 14.—Refund slips are attached to daily reports going to treasury department



DAILY PASS-IN LIST

PASS No.	NAME	TO SEE	TIME	AUTHORITY

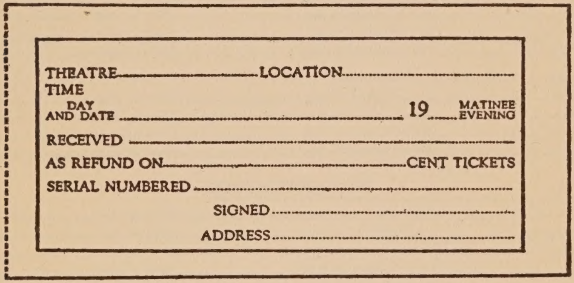
DOORMAN ON DUTY

Mr.________from________to________ Mr________from________to________

Mr.________from________to________ Mr________from________to________

THEATRE________ Date________ (Sgd.)________Mgr.

FIG. 15*a*.—Daily pass-in list. This record, kept by the doorman, lists craftsmen, solicitors, or persons entering the theatre for purposes of business. It is attached to box-office report sent to theatre supervisor.



THEATRE________LOCATION________

TIME

DAY AND DATE________19____MATINEE EVENING

RECEIVED________

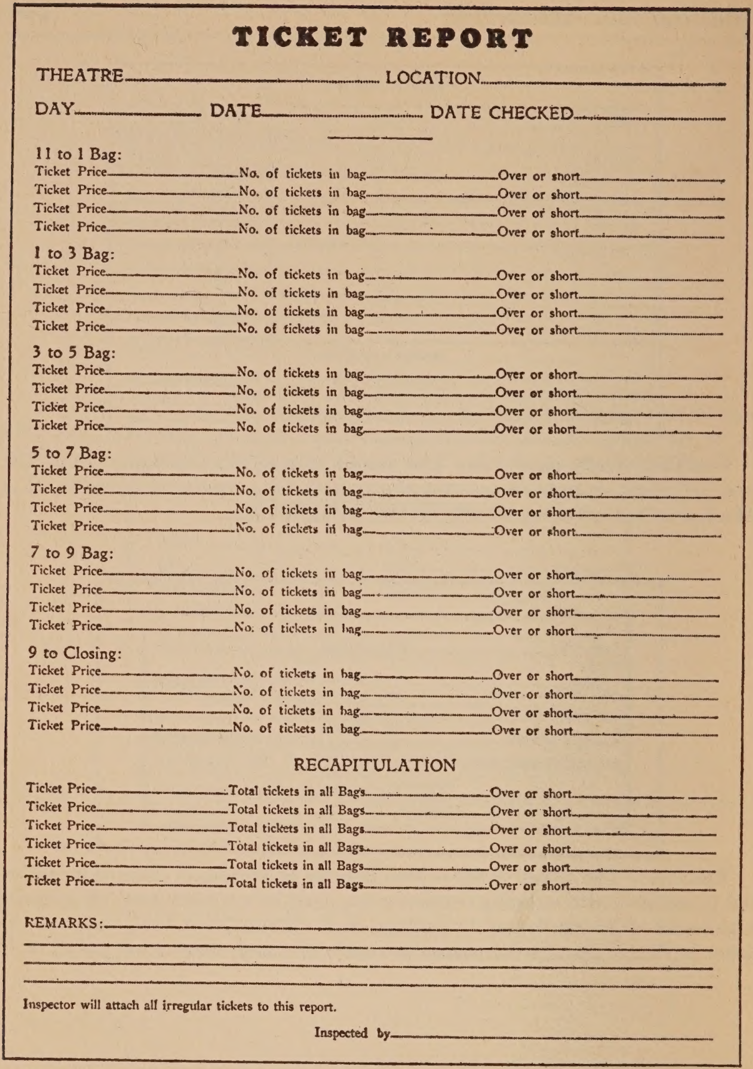
AS REFUND ON________CENT TICKETS

SERIAL NUMBERED________

SIGNED________

ADDRESS________

FIG. 15*b*.—The return ticket is used in large operations in place of a refund, and to conform with auditing requirements, must be a special form. Its purpose is to avoid returning money to patrons. It is distinguished from the pass-out ticket in that it permits the patron to return at a later date to see the show.



TICKET REPORT

THEATRE______ LOCATION______

DAY______ DATE______ DATE CHECKED______

11 to 1 Bag:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

1 to 3 Bag:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

3 to 5 Bag:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

5 to 7 Bag:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

7 to 9 Bag:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

9 to Closing:
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______
Ticket Price______No. of tickets in bag______Over or short______

RECAPITULATION

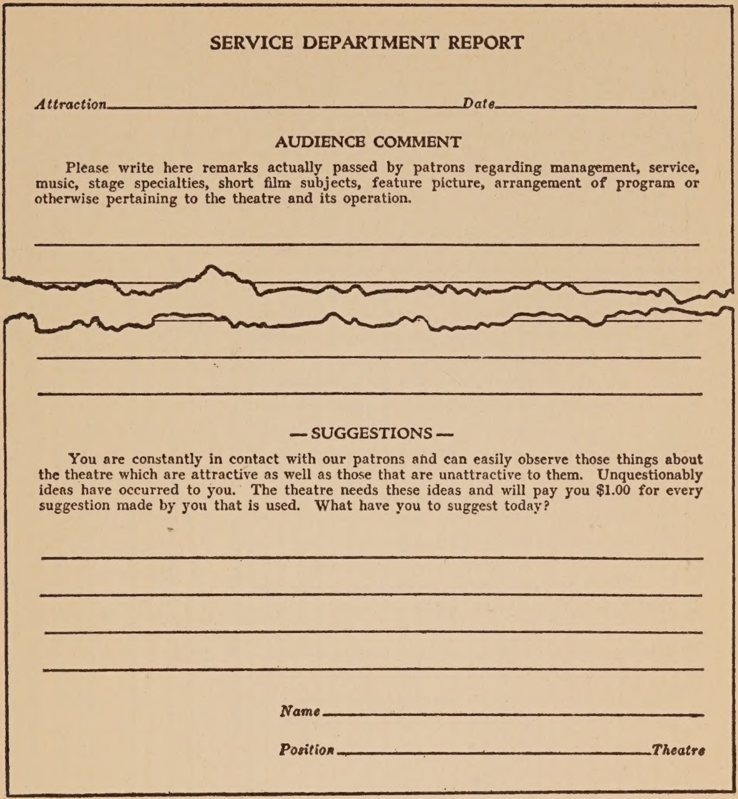
Ticket Price______Total tickets in all Bags______Over or short______
Ticket Price______Total tickets in all Bags______Over or short______
Ticket Price______Total tickets in all Bags______Over or short______
Ticket Price______Total tickets in all Bags______Over or short______
Ticket Price______Total tickets in all Bags______Over or short______
Ticket Price______Total tickets in all Bags______Over or short______

REMARKS:______

Inspector will attach all irregular tickets to this report.

Inspected by______

FIG. 16.—Ticket report for treasury department and theatre supervisor. This permits an audit of the tickets taken by the doorman, and a two-hour check of the cashier and doorman. The ticket stubs are removed from the container every two hours and put in sealed bags. This report is not a regular procedure in theatres, but is used when the management deems advisable.



SERVICE DEPARTMENT REPORT

*Attraction*____________________*Date*________________

AUDIENCE COMMENT

Please write here remarks actually passed by patrons regarding management, service, music, stage specialties, short film subjects, feature picture, arrangement of program or otherwise pertaining to the theatre and its operation.

— SUGGESTIONS —

You are constantly in contact with our patrons and can easily observe those things about the theatre which are attractive as well as those that are unattractive to them. Unquestionably ideas have occurred to you. The theatre needs these ideas and will pay you $1.00 for every suggestion made by you that is used. What have you to suggest today?

*Name*____________________

*Position*____________________*Theatre*

Fig. 17.—Audience comment report. Manager collects comments that the doormen and staff have heard during the day, and after studying same, forwards reports to the theatre supervisor.

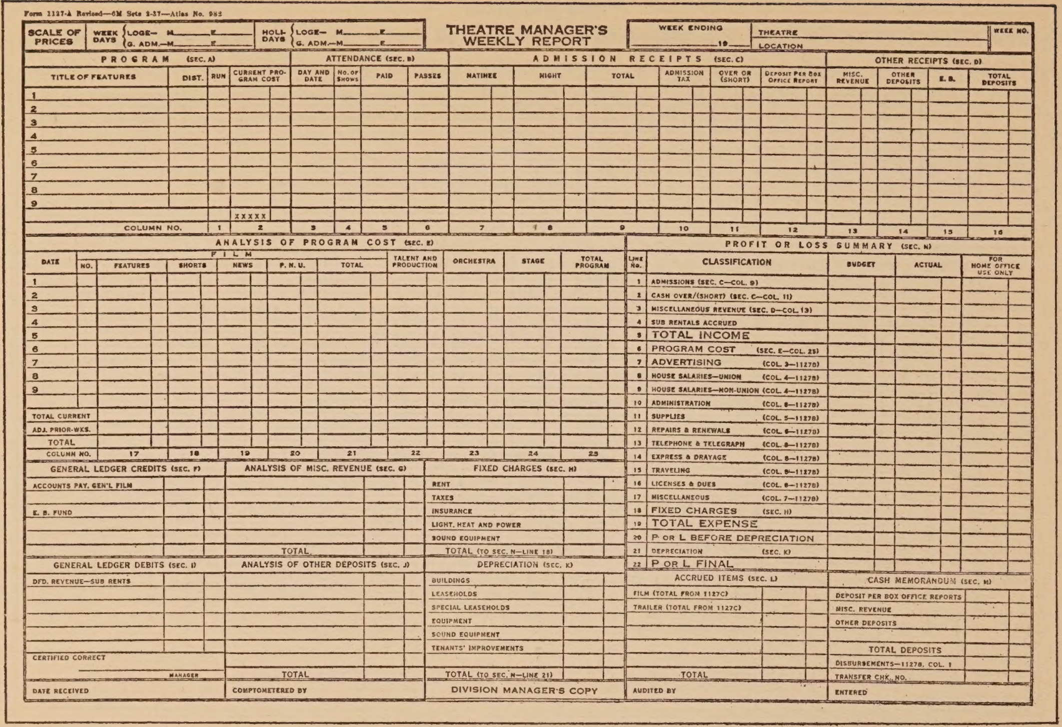
DAILY INSPECTION

NAME OF THEATRE________ CITY________ MONTH________ YEAR________

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
MAIN FLOOR—SEATS																															
MAIN FLOOR—CARPETS AND RUNNERS																															
FOYER AND LOBBY—FLOOR SURFACE																															
MAIN FLOOR—EXIT PANIC DOOR BOLTS AND CHECKS																															
MEZZANINE LOUNGE CARPETS																															
BALCONY—SEATS																															
BALCONY—CARPETS AND RUNNERS																															
BALCONY—STAIRS AND RAMPS																															
BALCONY—HANDRAILS																															
BALCONY—GUARDRAILS																															
BALCONY—EXIT PANIC DOOR BOLTS AND CHECKS																															
BALCONY—EXITS																															
BALCONY—FIRE ESCAPES																															
SMOKING ROOM AND TOILET (MEN)																															
SMOKING ROOM AND TOILET (WOMEN)																															
LIGHTS—EXITS																															
LIGHTS—AISLES																															
ICE AND SNOW—SIDEWALKS AND ROOFS																															
INITIALS OF SUPERVISOR																															

DESCRIPTION OF DEFECTS AND ACTION TAKEN

Fig. 18.—Monthly safety report. Insurance rates have been materially reduced and accidents minimized by the daily safety inspection by the Chief of Staff. The report is also important evidence when properly kept, should a patron be injured and the theatre become involved in a damage suit. At the end of each month, the daily safety inspection report is mailed to the insurance department or the theatre supervisor.



Form 1127-A Revised—6M Sets 2-37—Atlas No. 982

SCALE OF PRICES	WEEK DAYS	LOGE— M_____ E_____ G. ADM.—M_____ E_____	HOLI-DAYS	LOGE— M_____ E_____ G. ADM.—M_____ E_____

THEATRE MANAGER'S WEEKLY REPORT

WEEK ENDING _____19___	THEATRE LOCATION	WEEK NO.

PROGRAM (SEC. A)				ATTENDANCE (SEC. B)				ADMISSION RECEIPTS (SEC. C)						OTHER RECEIPTS (SEC. D)			
TITLE OF FEATURES	DIST.	RUN	CURRENT PROGRAM COST	DAY AND DATE	No. OF SHOWS	PAID	PASSES	MATINEE	NIGHT	TOTAL	ADMISSION TAX	OVER OR (SHORT)	DEPOSIT PER BOX OFFICE REPORT	MISC. REVENUE	OTHER DEPOSITS	E. B.	TOTAL DEPOSITS
1																	
2																	
3																	
4																	
5																	
6																	
7																	
8																	
9																	
			XXXXX														
COLUMN NO.		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

ANALYSIS OF PROGRAM COST (SEC. E)

DATE	FILM						TALENT AND PRODUCTION	ORCHESTRA	STAGE	TOTAL PROGRAM
	NO.	FEATURES	SHORTS	NEWS	P. N. U.	TOTAL				
1										
2										
3										
4										
5										
6										
7										
8										
9										
TOTAL CURRENT										
ADJ. PRIOR-WKS.										
TOTAL										
COLUMN NO.		17	18	19	20	21	22	23	24	25

PROFIT OR LOSS SUMMARY (SEC. N)

LINE No.	CLASSIFICATION	BUDGET	ACTUAL	FOR HOME OFFICE USE ONLY
1	ADMISSIONS (SEC. C—COL. 9)			
2	CASH OVER/(SHORT) (SEC. C—COL. 11)			
3	MISCELLANEOUS REVENUE (SEC. D—COL. 13)			
4	SUB RENTALS ACCRUED			
5	TOTAL INCOME			
6	PROGRAM COST (SEC. E—COL. 25)			
7	ADVERTISING (COL. 3—1127B)			
8	HOUSE SALARIES—UNION (COL. 4—1127B)			
9	HOUSE SALARIES—NON-UNION (COL. 4—1127B)			
10	ADMINISTRATION (COL. 8—1127B)			
11	SUPPLIES (COL. 5—1127B)			
12	REPAIRS & RENEWALS (COL. 6—1127B)			
13	TELEPHONE & TELEGRAPH (COL. 8—1127B)			
14	EXPRESS & DRAYAGE (COL. 8—1127B)			
15	TRAVELING (COL. 8—1127B)			
16	LICENSES & DUES (COL. 8—1127B)			
17	MISCELLANEOUS (COL. 7—1127B)			
18	FIXED CHARGES (SEC. H)			
19	TOTAL EXPENSE			
20	P OR L BEFORE DEPRECIATION			
21	DEPRECIATION (SEC. K)			
22	P OR L FINAL			

GENERAL LEDGER CREDITS (SEC. F)	
ACCOUNTS PAY. GEN'L FILM	
E. B. FUND	

ANALYSIS OF MISC. REVENUE (SEC. G)	
TOTAL	

FIXED CHARGES (SEC. H)	
RENT	
TAXES	
INSURANCE	
LIGHT, HEAT AND POWER	
SOUND EQUIPMENT	
TOTAL (TO SEC. N—LINE 18)	

GENERAL LEDGER DEBITS (SEC. I)	
DFD. REVENUE—SUB RENTS	
CERTIFIED CORRECT _____ MANAGER	

ANALYSIS OF OTHER DEPOSITS (SEC. J)	
TOTAL	

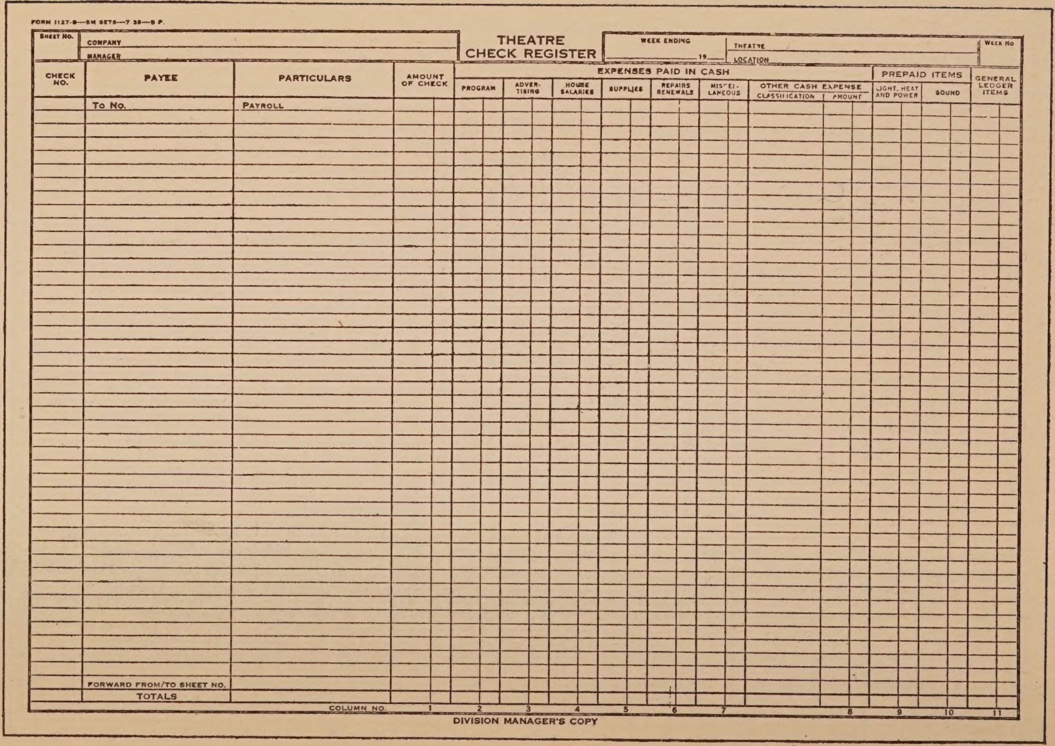
DEPRECIATION (SEC. K)	
BUILDINGS	
LEASEHOLDS	
SPECIAL LEASEHOLDS	
EQUIPMENT	
SOUND EQUIPMENT	
TENANTS' IMPROVEMENTS	
TOTAL (TO SEC. N—LINE 21)	

ACCRUED ITEMS (SEC. L)	
FILM (TOTAL FROM 1127C)	
TRAILER (TOTAL FROM 1127C)	
TOTAL	

CASH MEMORANDUM (SEC. M)	
DEPOSIT PER BOX OFFICE REPORTS	
MISC. REVENUE	
OTHER DEPOSITS	
TOTAL DEPOSITS	
DISBURSEMENTS—1127B, COL. 1	
TRANSFER CHK. NO.	

DATE RECEIVED	COMPTOMETERED BY	DIVISION MANAGER'S COPY	AUDITED BY	ENTERED

FIG. 19.—Manager's weekly reports are prepared in quadruplicate. The first copy goes to the treasury department; the second copy to the theatre manager; the third copy to the theatre supervisor, and the fourth to the budget and film statistics department. There is a wide variety of manager's reports, and no two circuits use like forms. However, the essential principles are the same.



FORM 1127-B—5M SETS—7 38—B P.

Sheet No.

COMPANY

MANAGER

THEATRE CHECK REGISTER

WEEK ENDING 19

THEATRE

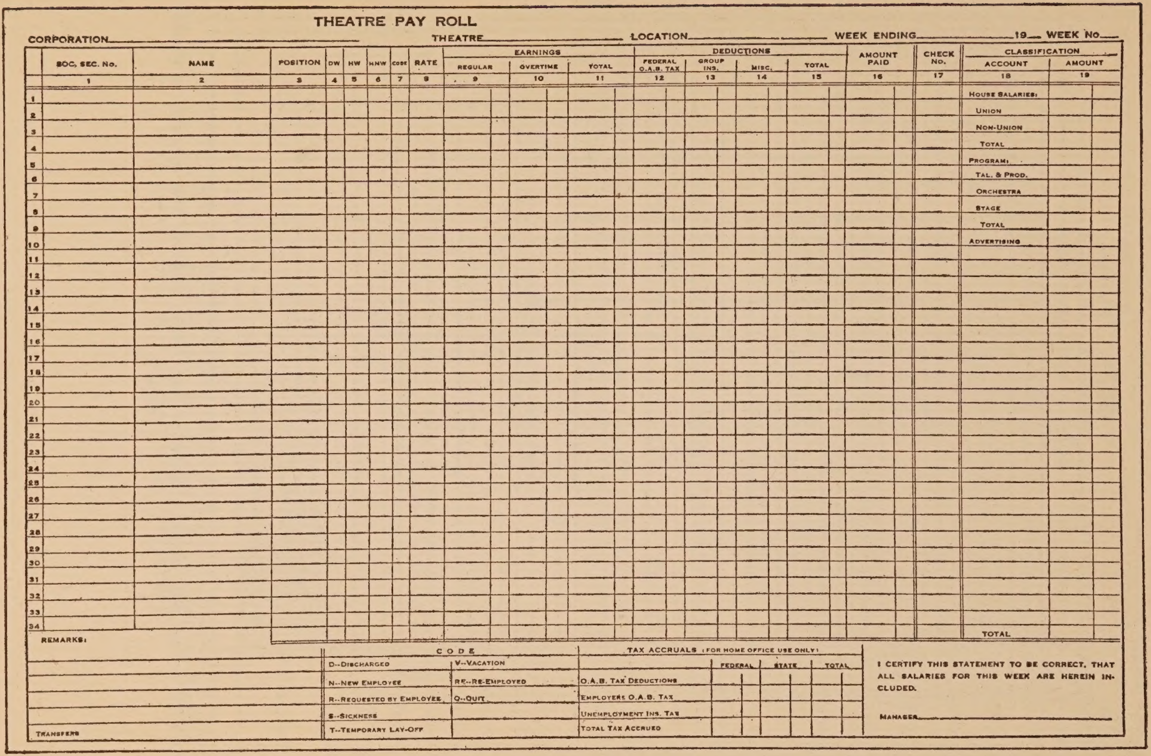
LOCATION

Week No

CHECK NO.	PAYEE	PARTICULARS	AMOUNT OF CHECK	EXPENSES PAID IN CASH								PREPAID ITEMS		GENERAL LEDGER ITEMS
				PROGRAM	ADVERTISING	HOUSE SALARIES	SUPPLIES	REPAIRS RENEWALS	MISCELLANEOUS	OTHER CASH EXPENSE		LIGHT, HEAT AND POWER	SOUND	
										CLASSIFICATION	AMOUNT			
	To No.	PAYROLL												
	FORWARD FROM/TO SHEET NO.													
	TOTALS													
		COLUMN NO.	1	2	3	4	5	6	7		8	9	10	11

DIVISION MANAGER'S COPY

FIG. 20.—The check register is the second page of the weekly report, and being a part of it, is prepared in quadruplicate.



THEATRE PAY ROLL

CORPORATION______ THEATRE______ LOCATION______ WEEK ENDING______19__ WEEK No.__

	SOC. SEC. No.	NAME	POSITION	DW	HW	HNW	CODE	RATE	EARNINGS			DEDUCTIONS				AMOUNT PAID	CHECK No.	CLASSIFICATION	
									REGULAR	OVERTIME	TOTAL	FEDERAL O.A.B. TAX	GROUP INS.	MISC.	TOTAL			ACCOUNT	AMOUNT
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
1																		House Salaries:	
2																		Union	
3																		Non-Union	
4																		Total	
5																		Program:	
6																		Tal. & Prod.	
7																		Orchestra	
8																		Stage	
9																		Total	
10																		Advertising	
11																			
12																			
13																			
14																			
15																			
16																			
17																			
18																			
19																			
20																			
21																			
22																			
23																			
24																			
25																			
26																			
27																			
28																			
29																			
30																			
31																			
32																			
33																			
34																			
																		TOTAL	

REMARKS:

TRANSFERS

C O D E

D--Discharged	V--Vacation
N--New Employee	RE--Re-Employed
R--Requested by Employee	Q--Quit
S--Sickness	
T--Temporary Lay-Off	

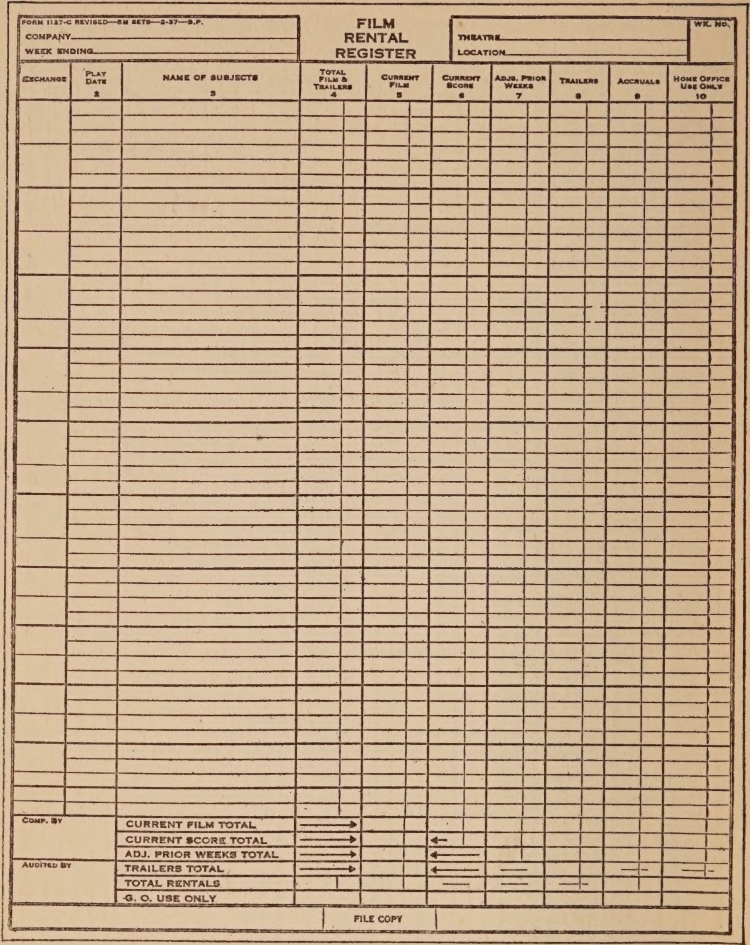
TAX ACCRUALS (FOR HOME OFFICE USE ONLY)

	Federal	State	Total
O.A.B. Tax Deductions			
Employers O.A.B. Tax			
Unemployment Ins. Tax			
Total Tax Accrued			

I CERTIFY THIS STATEMENT TO BE CORRECT, THAT ALL SALARIES FOR THIS WEEK ARE HEREIN INCLUDED.

Manager______

Fig. 21.—The theatre pay roll is the third page of the manager's weekly report.



FORM 1127-C REVISED—5M SETS—2-37—B.P.

COMPANY

WEEK ENDING

FILM RENTAL REGISTER

THEATRE

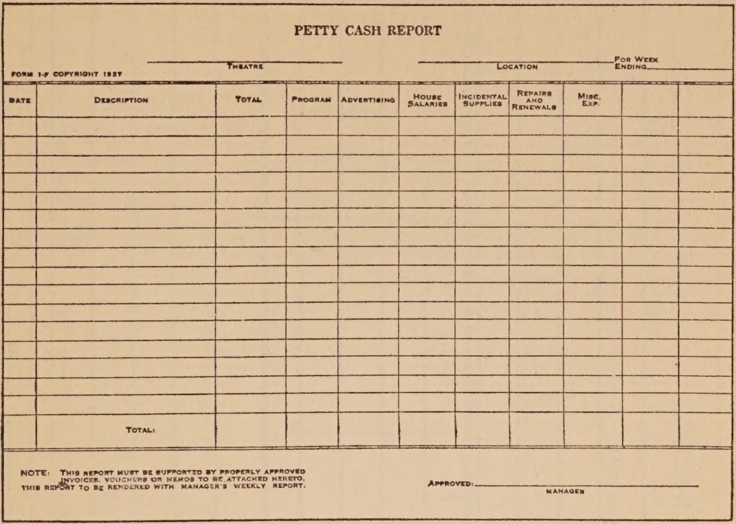
LOCATION

WK. NO.

Exchange	Play Date 2	Name of Subjects 3	Total Film & Trailers 4	Current Film 5	Current Score 6	Adjs. Prior Weeks 7	Trailers 8	Accruals 9	Home Office Use Only 10
Comp. By		CURRENT FILM TOTAL	→						
		CURRENT SCORE TOTAL	→		←				
		ADJ. PRIOR WEEKS TOTAL	→		←				
Audited By		TRAILERS TOTAL	→		←				
		TOTAL RENTALS							
		G. O. USE ONLY							

FILE COPY

Fig. 22.—The film rental register is the fourth page of the manager's weekly report.



PETTY CASH REPORT

FORM 1-F COPYRIGHT 1937

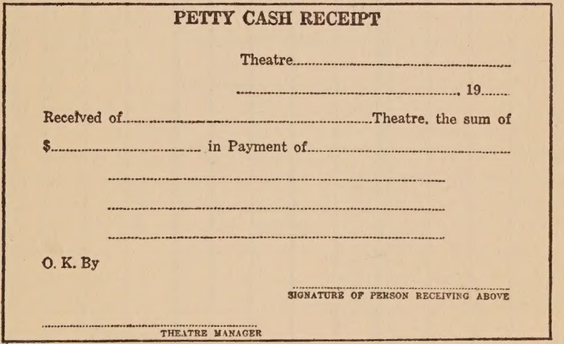
______ THEATRE ______ LOCATION FOR WEEK ENDING ______

DATE	DESCRIPTION	TOTAL	PROGRAM	ADVERTISING	HOUSE SALARIES	INCIDENTAL SUPPLIES	REPAIRS AND RENEWALS	MISC. EXP.		
	TOTAL:									

NOTE: THIS REPORT MUST BE SUPPORTED BY PROPERLY APPROVED INVOICES, VOUCHERS OR MEMOS TO BE ATTACHED HERETO. THIS REPORT TO BE RENDERED WITH MANAGER'S WEEKLY REPORT.

APPROVED: ______ MANAGER

FIG. 23.—The petty cash report is prepared weekly and is attached to the manager's weekly report.



PETTY CASH RECEIPT

Theatre......................................

...................................., 19......

Received of......................................Theatre, the sum of

$.............................. in Payment of......................................

....

....

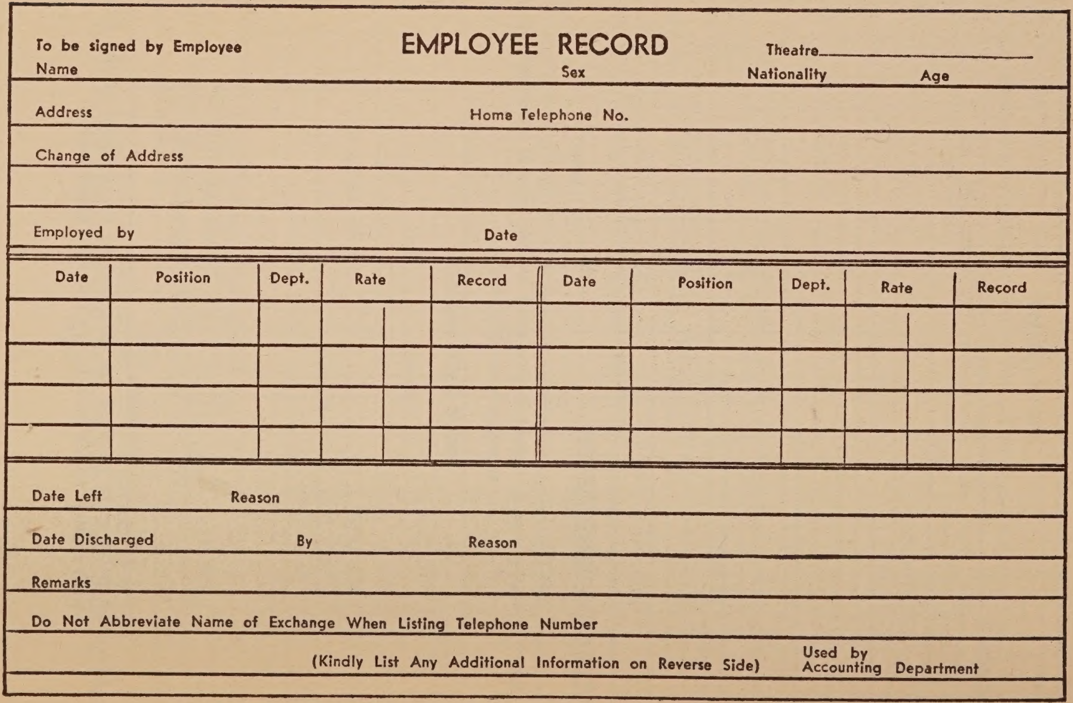
....

O. K. By

....
SIGNATURE OF PERSON RECEIVING ABOVE

....
THEATRE MANAGER

FIG. 24.—The petty cash receipts are attached to the original of the petty cash report, which goes to the treasury department.



To be signed by Employee **EMPLOYEE RECORD** Theatre____________

Name Sex Nationality Age

Address Home Telephone No.

Change of Address

Employed by Date

Date	Position	Dept.	Rate	Record	Date	Position	Dept.	Rate	Record

Date Left Reason

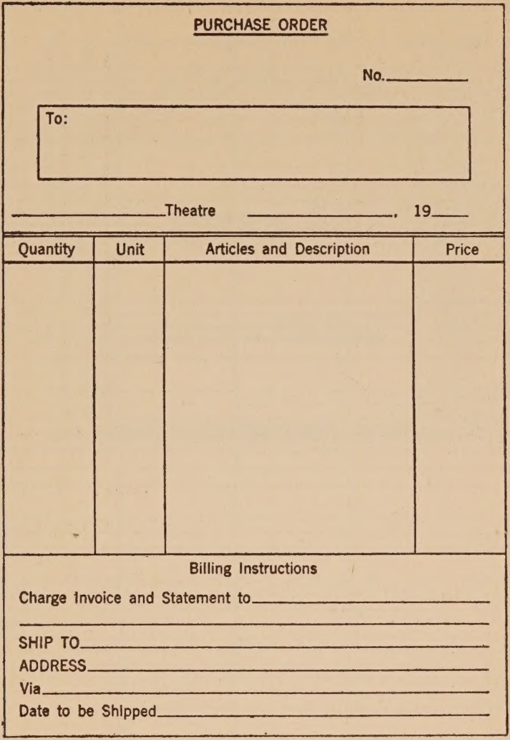
Date Discharged By Reason

Remarks

Do Not Abbreviate Name of Exchange When Listing Telephone Number

(Kindly List Any Additional Information on Reverse Side) Used by Accounting Department

Fig. 25.—A sample of the employee record card.



PURCHASE ORDER

No.________

To:

__________Theatre __________, 19____

Quantity	Unit	Articles and Description	Price

Billing Instructions

Charge Invoice and Statement to________________

SHIP TO________________
ADDRESS________________
Via________________
Date to be Shipped________________

FIG. 26.—Circuits require that expenditures for materials exceeding $5.00 be covered by an approved purchase order. These are made generally in quadruplicate, the original goes to the vendor; the second copy is attached to the invoices and approved for payment; the third copy goes to the treasury department, and the fourth is retained for the theatre files. Independent theatres where the purchase-order system is not used, often employ a journal book in which all purchases are entered when ordering, as a helpful adjunct to the centralized control of expenses.

Period Covered (No. of Days)				
Number of Days Open				
Attendance—Paid				
Passes				
Average Admission Price	$	$	$	$
INCOME ADMISSIONS	$	$	$	$
RENTALS—INTER-CO.				
TENANTS				
MISCELLANEOUS, NET				
TOTAL INCOME				
EXPENSE PROGRAM COST Film Cost Features				
Shorts				
News				
Paid—not used film				
Total Film Cost				
Other Program Cost Talent and production				
Orchestra and stage salaries				
Premiums, etc.				
Total Other Program Cost				
TOTAL PROGRAM COST				
ADVERTISING				
HOUSE SALARIES Union				
Non-union				
TOTAL HOUSE SALARIES				
HOUSE EXPENSE Administration				
Supplies				
Repairs and renewals				
Telephone and telegraph				
Expressage				
Traveling				
Dues and donations				
Miscellaneous				
TOTAL HOUSE EXPENSE				
FIXED CHARGES Rent—Outside—Fixed				
Additional				
Rent—Inter-Co.—Fixed				
Additional				
Taxes—Real estate, personal property, etc.				
Payroll and social security				
Insurance				
Light, heat and power				
Sound service and expense				
Municipal and music licenses				
TOTAL FIXED CHARGES				
TOTAL EXPENSE				
NET OPERATING PROFIT BEFORE DEPRECIATION				
DEPRECIATION Buildings				
Leaseholds				
Equipment				
Sound equipment				
Improvements in leased buildings				
Excess of investment cost, etc.				
TOTAL DEPRECIATION				
NET OPERATING PROFIT AFTER DEPRECIATION				

FIG. 27.—Quarterly statement for analyzing theatre results.

Part IV

Advertising

Public Information

Accurate appraisal of attraction values, we have indicated, would so simplify the show business as to make it practically an easy problem in arithmetic. We might retract in part. Besides knowing just what attractions the public will prefer, we must know how best to inform the public about these offerings before we can attain that state of perfection that means maximum profits. Advertising is nothing more than letting the public know the selling qualities of a product. The story must be made interesting or the public will not accept it. The interest in advertising is incited by striking a responsive chord. The copy is only as good as the writer's knowledge and understanding of the reader's emotions.

The theatre manager must be either a natural or a trained psychologist to be effective in his handling of the fundamentals of Attractions and Advertising. He must find from study, or know instinctively how the public reacts, and he should know why; the better the psychologist, the better the showman. Then why not hire professional psychologists as theatre managers? Because of the danger that they might be too pedantic, lean toward complexities, and make laboratories of theatres. Simplicity is an essential of good advertising.

Other elements of advertising include creating a desire and preference and inducing to action. The attempt to create desire is exemplified in a national campaign to introduce some product in such a way as to make the public believe that it is necessary to happiness. The desire for motion pictures is established. This is made continuous through the vast amount of advertising done for individual theatres and the tremendous amount of publicity in publications and on radio broadcasts.

The job now is to create preference for a given attraction. That, together with inducing to action, or getting people into the theatre, is a man-sized, full-time job. All efforts in all forms should be aimed at specific results. Ideal results are maximum grosses, attained with due regard to the character of the theatre.

Theatre advertising is good if the qualities in the attraction that fit public interest at the moment are discovered and tellingly presented to potential ticket buyers. To be forceful, the advertising must have four fundamental virtues: power, brevity, sincerity, and simplicity.

All advertising in its finished form should be submitted to a test based on these six questions:

1. Will the subject matter of the appeal find a ready response in its prepared form?
2. Will the completed copy attract instant attention?
3. Is the advertisement coherent, with points in proper sequence?
4. Is it boiled down to the essence of brevity and conciseness?
5. Does it reflect the character of the theatre?
6. The business of selling entertainment is selling happiness. Does the advertisement invoke cheer and joyous spontaneity?

Advertising is another of those subjects that defy complete treatment. Schools have graduated advertising men but no one ever gets through learning about advertising. Many books have been written on the subject, yet a person who has absorbed and retained all the knowledge in all the books would still have practical examples of how little he knows. Good advertising requires first of all common sense. That, with a flare for objective observation, originality, and audacity, a certain amount of artistic taste, plenty of hard work, and familiarity with the tools of the trade, will gain pleasing results.

Newspaper Advertising

The newspaper gives us the widest coverage and so is our most important advertising medium. Newspaper advertisements are not so impressive as lobby displays, nor do they create desire so surely as theatre trailers, but because they are placed before so large a number of potential patrons, they are our most telling advertising force—if they are well done.

In devising a newspaper advertisement, the first thought is the question of what to say. If you should meet a prospective customer, you would know just what to tell him. You would briefly state one or two facts that would make him want to see some particular show. Such should be your copy. But the expected ticket buyer might not stop to listen! All right; do something to attract his attention. That is putting "attention getting" into your advertisement.

If you have struck a responsive chord, you have done much to create: (*a*) a desire to see the show, (*b*) a preference for *yours*, and (*c*) a decision to go to *your* box office—that is, move to action. Remember that the reader comes to your advertisement objectively and has not your enthusiasm. Furthermore, psychologists state that the average person uses only 10 per cent of his mental faculties in reading a newspaper, and you should keep this fact clearly in mind in planning your advertisement.

You must battle every moment to prevent sameness and staleness. Because a copy appeal was good yesterday, it is almost certain to be bad today—yet today's copy must have all the lure, freshness, and repetitious value of yesterday's.

The continuity of preparing newspaper advertisements consists of first selecting the theme. Then it must be presented to command instant attention, with coherent details and selling arguments. It must leave no doubt in the minds of the readers as to its purpose. A newspaper advertisement is a reflection of a mental picture from your mind to the mind of the reader, through the medium of the paper.

Illustration. As simple as the formula may seem, the finished product is difficult to achieve. Attention is gained through an excellent illustration, photograph, art scene, the general arrangement, or a clever catch line. One good illustration has more selling value than 10,000 words. To get the most from an illustration, remember the fixed principles of composition and art technique. The illustration should carry a single important thought, and when it does words are superfluous.

Mechanics. In devising the advertisement, you must visualize it mechanically and typographically. Your sense of human understanding must coincide with your knowledge of printer's mechanics. The advertisement must create the correct mental impression and must lend itself to good reproduction.

The copywriter should have a complete list of the types available at his newspaper. A book on types and mechanical requirements will be supplied by the newspaper. If advertisements are drawn or are of special typography, preliminary sketches and proofs should be revised as often as necessary until they are satisfactory. Frequently advertisements are set by job printers with a flare for attractive composition, and mats or electros are furnished the paper. A knowledge of engraving processes will result in better illustrations.

The measurement system is fairly uniform. An inch in depth is divided into 72 points and 14 agate lines. The column width varies, but is approximately 2 inches or 12 picas—a 12-em column.

White space is needed to give an advertisement personality; it supplies breathing space and prevents its being smothered. Odd and unconventional contours and designs are effective in getting attention. The whole advertisement is poor if the layout is not good. Patience and artistic sense are needed in planning the display. The slightest tilting of an illustration may change the entire effect of the layout.

Special features, institutional copy, admission prices, time schedules, and changes in policy should be as carefully fitted into the display as the feature attraction. By inept placing of the incidental complements to the program, the potency of the complete advertisement will be lost.

Repetition is not stressed here, because it affects theatre advertising less than commercial. A good trade-mark will not sell a dull show. The signature cut, always a mark of individuality, the street address of the theatre, telephone number, admission prices, time of shows, and incidental features, such as parking space and bargain matinees, are the only items that are stressed through repetition.

Position. Repetition of position is important. Your advertising should appear in the same spot every day. Newspapers of standing do not publish advertising on the front page. Except in the case of an established theatre page or section the back page becomes the choice spot. If this is not available, the next selection should be a position surrounded by important news and features certain of great reader interest. If it is buried with unimportant news and advertisements of little standing, much of its value is lost. Leading newspapers have rules governing the position of advertisements, and it is not always possible to get what you want. However, the newspaper will regard your advertisement in much the same light you do, and if you show deep interest and insist upon preferred position you will probably get it. A good idea is playing up to the make-up man in the composing room. He may be hard to get at, because of office rules, but a few passes now and then and a little personal attention will often gain a preference that money could not buy in space rates.

Wording. Utmost care should be taken in the selection of words. Theatre copy demands a happy dash and swing. Many words are repulsive and leave a very disagreeable reaction; these should carefully be avoided. Superlatives have lost their value—the greatest, biggest, finest, and most stupendous are stale bromides. There are, too, hundreds of worn-out and hackneyed phrases. Create your appeal in frank and inspiring words.

Your advertising is written for a particular clientele, and the newspaper in which it is to be printed generally determines the style. For illustration: an advertisement planned for the Kansas City *Star* would be out of place in the New York *Mirror*, and copy suitable to the Los Angeles *Herald-Express* would not conform to the type of readers of the Cincinnati *Inquirer*.

Selection of Newspapers. Newspapers have circulation analysis charts and maps detailing their coverage. The theatre manager should know the territory the circulation covers. Newspapers going into another city or state or widely separated territory do not bring patrons to the theatre. Street sales are of little more value. Home circulation is the need of the theatre.

The difference between the morning and the evening newspaper as an advertising medium depends upon the standing of the publication in the community. An evening newspaper, as a rule, has more pull for the theatre. It goes into the home at a time when amusements are under consideration. The morning paper is read more hastily, is carried to the office, and is old by night. There are exceptions to this rule. You can easily discover the newspaper which means most to you by studying the amusement page, department-store advertising, and circulation. Morning papers have added value during the holiday season, conventions, and tourist seasons. Newspapers have less advertising value in summer than in winter. The budget should be trimmed accordingly. Sunday space usually costs more and is often worth less than weekday space.

Rates are based on per thousand circulation. Amusement rates are among the highest in most newspapers. Different reasons are given for the bonus demanded. The only possible excuse is the amount of theatrical news that is printed, and that has very definite reader interest and is advantageous to the newspaper.

Advertising Budget. How much of the advertising budget should be spent in newspaper advertising? That depends on the efficiency of the paper. Any figures given here would be open to immediate contradiction. However, at least half the advertising budget should be so allocated. In larger cities the percentage increases, depending on the location and the nature of the theatre.

Small showhouses with neighborhood appeal, or cheap-admission "grind" houses, find newspaper rates too high and look to other channels for advertising. A few theatres enjoy success without using newspaper display space. They are freak houses whose attractions have been sold to their public through previous first-run advertising.

By and large, newspapers are invaluable in telling your story to the public if you have at least one good daily circulating in the area from which you draw your patronage. Your daily advertisements in this case tie in with other forms of advertising and publicity.

Publicity

All forms of information about the theatre and its attractions, such as paid advertisements, audience comments, exploitation, or other devices, rightly may be classed under the general heading of publicity. Custom and practice, however, have given the title of publicity specifically to articles relative to the theatre or its attractions in newspapers and other periodicals.

With practically all newspaper advertising there goes a tacit or expressed understanding that so-called free space will be allotted the theatre by the publication. The way in which this space is used is most important to advertising results.

The matter of first importance is news value. Newspapers create and hold reader interest by presenting news. Let a paper become burdened with dull propaganda and it will lose its readers as quickly as a theatre showing preachments on its screen will lose its audience. News to a paper is what entertainment is to a theatre. In its publicity, a theatre needs to have news value in order to get reader interest, and without this the article has no value to the box office. As in every other phase of the show business, publicity must abet profits and good will or it is falling down in its important duty.

Many advertising men, as well as managers, measure their publicity by the amount of space it occupies. This is a false standard. The interest created is the proper, though often intangible, gauge. Get your answer from the box-office reports and not from column inches in the scrapbook.

Knowing how to excite interest is the trick. This is as difficult as selecting sure-fire attractions or devising powerful advertising. The same guides apply. You just instinctively know what news value is, or you do not. If you have not this instinct and experience cannot quickly teach you what the public likes or can be made to like and want, you are in the wrong business.

Newspaper editors, presumably at any rate, have a nose for news. If your advance notices, special stories, stunts, and other elements of publicity are not welcomed by the editor, they are—allowing for human errors—likely to be of little box-office worth to your theatre. You would do better to try again.

In the first place, news is timely. The mere fact that a certain attraction, which has become known through the build-up of advance publicity, is coming to your theatre has a certain amount of news value. This may carry enough value for one notice, but not for more. Further news must be found. The press sheets prepared by the distributor have many suggestions and some may be all right to pick up bodily. But it must be realized that these press sheets were prepared weeks in advance and may have become a little stale. Some resourcefulness must be exercised in finding a new angle or twist to bring them to date and give them the spontaneity of news.

This looking for new slants is an exciting game and if cleverly played pays good profits. The theatre is filled by the stories that come under the broad headings of sex, public service, and human interest. Probably the publicity man's most important instrument is curiosity. Not what is written but what is hinted is more valuable. It is a neat trick once in a while to use a negative angle in such a way as to give a positive impression.

As an illustration: when Mae West provoked a nationwide discussion over a radio skit simultaneously with the release of her picture *Every Day's a Holiday*, many exhibitors incorporated a line in their advertising, "This picture is recommended for adults only" or "Children under sixteen will not be admitted" or "We take issue with those who state that this is not suitable entertainment for the family." There was nothing objectionable in the entertainment the picture offered, but the denial of what had not been an affirmative statement increased the box-office appeal. This type of advertising is not recommended but is effective in selling tickets.

The most desirable result of publicity is the starting of talk. Enough word-of-mouth advertising can fill any theatre. Two elements are used in publicity, pictures and words, and in that order of importance. Usually good stills will do an adequate job of publicity with very few words. The exhibitor is fortunate in this because the industry is regarded by the press as a leading source of supply for exciting photographs.

Publicity should be well written. It is worth while to spend time and care on its preparation but it should not be robbed of spontaneity. Often it is written too seriously. A sparkle reflects the expected entertainment of the attraction while a violent and ponderous outpouring of colossals, terrifics, and superlatives is likely to get an undesired reaction.

In paid publicity, your message is as direct and brief as possible. In news publicity you have more elbow room and use the technique of hinting in such a way as to make the reader think he has made a discovery. The power of suggestion is a prized weapon of publicity.

A happy approach and relationship may well put the theatre in the position of being a source of news for the editor, then the number of stories will be limited only by the resourcefulness of the publicity man in developing items of definite reader value.

Outdoor Advertising

Outdoor advertising is directed at pedestrians and passengers. It is devised so that he who runs may read. It tells a brief, convincing, and complete story of your attractions. The traveler will not stop to read. He must absorb your message at a glance.

Every form of advertising has distinctive values. First of those which mark outdoor advertising is the value of repetition. Not only does a prospective patron see the many signs scattered through the city but he sees them frequently.

The outdoor sign is well adapted to the use of pictorial display and color. Your lobby for the same reasons has strong pulling power, but you have but one lobby and your attraction was sold to many of those who see it before they came. Outdoor advertising, billboards especially, put samples of your lobby in various parts of your patrons' neighborhood.

The trimming of budgets during depression years has cut down the amount of outdoor advertising done by theatres but this fact is no valid argument against its worth.

A new phase of outdoor boards is seen in the use of neon illumination, cutouts, and other devices to give a third dimension and a variety. Outdoor advertising seems to have absorbed a progressive spirit and the improvement over old-time methods is marked.

Two units of size govern all cards and posters. A one-sheet poster is 28 by 42 inches. A one-sheet card is 22 by 28 inches. These sizes can be divided or multiplied. The usual window card is a half sheet, 14 by 22 inches. Window posters are usually sheets and half sheets (14 by 42 inches for uprights or 22 by 28 inches for flats). Three sheets are three one-sheet posters, making when pasted together a sheet 42 by 82 inches. A billboard is a twenty-four-sheet stand. The boards leave room for a three-sheet or a six-sheet date strip in addition.

An outdoor campaign is difficult to evaluate. There is no way to check its effectiveness. It is hard to fit into the advertising budget. A manager does not care to disturb his newspaper and other appropriations, but neither does he see fit to increase his advertising expenses. If he does take a flier with a special campaign on the boards, he may find his business has shown a healthy increase (the writer has frequently had this experience) but he is convinced that other influences were major factors in the results. The manager's final opinion probably is that the billboards have helped in this case because they were unusual, but they would be poor as a steady diet. Long experience does not justify such a conclusion.

Distributors often put on a national billboard campaign for pictures they want to build. The chance to tie in with these campaigns is an excellent proposition. Some managers make it a point to use billboards only when they have such help from distributors.

Various elements must be considered in using billboards. They are of less value in winter than in warmer weather when people are more in the open. There must be a good posting concern to supply good locations and assure adequate coverage, because circulation, or number of readers, is as important in this medium as in newspapers. The attraction must lend itself to the advantages of outdoor advertising.

The copy must carry a quickly told and compelling story. The cost must be within reason, and promise to increase business enough to show a profit. The number of boards available and the number of advertisers using them make a difference. If all the elements are right, a well-planned outdoor campaign may be most advantageous. It, like all else in the theatre, must show a profit to justify its use.

A manager may mislead himself on this subject. He may see his boards and think they are great. Let him compare his to a good commercial campaign. Which is better? Does he like his boards because of personal interest? He may, if he can be honest with himself, get some idea of the actual interest of the average citizen. He must keep in mind that a host of advertisers are on the boards and he is in competition with the best advertising brains of the entire country. If he cannot have a board with exceptional attention-getting and selling qualities, he had better have none. Generally he has the materials to compete with the best.

Often high spots are available in the theatre's territory that are good for permanent institutional signs, sometimes with more or less elaborate neon effects and provision for frequent changes in part so the title of the current attraction can be inserted. These are of a semi-institutional nature. They should be so placed as to be presented forcefully to a large number of people. The number of persons passing a given sign can be accurately checked and the class of passers-by can be readily estimated. Some locations are good for guide signs, that is, pointers showing the location of the theatre. These are used by theatres located a little off the main traffic arteries.

Outdoor advertising may be the principal means of telling the public about some theatres. This is where other mediums are not available and where window cards, half sheets, and other paper up to three sheets can be used to reach practically all the potential customers. This is usually in village and small-town houses.

Radio Advertising

The suitability of radio as an advertising medium for the show business has been a debatable question for the past ten years. Without doubt, the radio program is one of the theatre's most effective competitors. Because of this, early showmen hesitated to use it. If withdrawal would end radio competition, showmen would gladly shun radio, but such action would probably make little difference in the ultimate success or failure of radio. It has a wide appeal and sustained popularity, which the theatre should most decidedly adapt to its needs.

Producers and distributors sensed the possibility of national broadcasts in the infancy of the ether era. Paramount, R.K.O., and Warner Brothers have been closely allied with and financially interested in important national radio networks. They have found this an invaluable means of publicizing new pictures, enhancing star values, and popularizing stories.

The radio has used screenland talent and in turn has given the talkies several very profitable personalities. From the producer's standpoint, the radio has contributed a new vogue and stimulant in entertainment. It is our belief that a keener public appreciation for better music has been fostered. This brings to the screen new personalities, broadens the range of appeal, and contributes to our box-office receipts.

Radio activities must be carefully watched. Less worry about television that may come, and more about radio which is here, seems to be the exhibitor's need at the moment this is written. The most important personalities of the radio waves are the Hollywood stars. Combinations of these stars as now offered on different radio programs are the most serious competitor the theatre has today. Producers see the publicity advantages of the great unseen radio audience. Exhibitors see the actual revenue that is being lost to the box office by the all-star radio programs. Certain exhibitor organizations have suggested that the theatre close one night a week as a protest against the competition from the national network programs with producer sponsorship. In the rapid changes that are always under way in the industry, affairs may be so shaped as to lead to a possible movie-radio war. Such a senseless affray will doubtless be avoided by the wisdom of both industries, but care must be exercised.

Local Broadcasts. Direct advantage to the theatre accrues in the use of individual broadcasting stations serving local audiences. Their following represents the same clientele the theatre seeks. Cooperative tie-ups, in which the theatre organ recital or a specially planned program is broadcast a half hour a day in exchange for advertising or talent, furnish publicity for the current attraction and beneficial results to the theatre.

Few showmen today doubt the value of radio broadcasting. The question is putting it to the most useful purpose. The dinner hour, between six and seven o'clock, has proved the most fruitful. At that time families are at home and are thinking of entertainment, and most radio sets are receiving. In a half hour the entire show can be outlined and made desirable through announcements between program numbers. National advertisers largely favor the hours between 7 and 9 P.M., but these are in direct competition to the theatre, and hardly any showman could be expected to subscribe to the use of this time. The noon hour takes second place. Morning and afternoon broadcasts have their importance, for in many homes and public places, such as restaurants and drugstores, radios run continuously.

The radio is also highly suitable for exploitation. Contests, record programs, guessing events, and other stunts with human appeal bring direct results, which can readily be verified. Some exhibitors have devised theatre night clubs, children's hours, theatre artist hours, Hollywood questionnaires, and a dozen other stunts, some very informal in their conception, to establish an intimacy with their patrons. Other exhibitors find the daily spot announcements every hour, on the hour, or at a stated time, or before or aftes broadcasts of wide appeal, an excellent method of selling current attractions. Possibilities of the air are at the disposal of practically every theatre. The sagacity of the management will determine the worth of their use.

The Theatre Front

The lobby, marquee, and front are to the theatre what a pretty face is to a girl, a show window to a store, a front page to a newspaper. The patron buys on the invitation the front of the theatre offers.

Front "*Make-up.*" The make-up of a theatre front consists of the electric sign—which gives the name—the bright and attractive marquee featuring the title and cast, large cutouts to attract instant attention and arouse interest, and small stills that present more detailed ideas of the attraction. The theatre manager, in arranging his theatre front, is like the newspaper editor devising his front page. The smash story, the sensation of the day, with its all-consuming interest, is the feature attraction, which is given the screaming headlines. With full play of color, romance, thrills, and lure, the manager shouts through his front the worth of the big feature. He must know what will stir interest. He understands the language of colors and with an original make-up and interesting and novel presentation he devises attractiveness for all classes.

Three visual ranges must be accomodated. His front must be equally effective to the people who view it from the farthest distance, the passers-by in streetcars and automobiles, and the people who pass by on the sidewalk or actually wander into the lobby. For the long-range readers the story must be brief, complete, and clear. The changeable-letter board on the marquee, large banners and special and appropriate cutouts, which are strategically located for a distant view, are depended upon to tell the story in a flash. For vehicular passengers, the message comes in a little more detail. Colored pictorials, elaborately and artistically portrayed, supplement the flash lines. For the casual sidewalk passer-by or lobby visitor the sales arguments for the show are given in detail. The value of the headlines is gone. The pictorial cutouts give a warmth and contrast. Stills and scenes from the feature and complementary attractions are depended upon to create the final desire to see the show.

Like all other forms of advertising, the lobby and front of a theatre should appeal to the imagination and strive to create a favorable impression. The entire façade of the theatre must be studied. There should be a balance and dignity in keeping with the rest of the house. The lobby should be the brightest spot in town. Illumination is a magnetic embellishment that attracts human beings and cannot be spared on the theatre front.

Importance of Stills. Scene stills, more than cutouts or fine pictorials, attract attention and draw people into the theatre lobby. A very close check of this feature in a large metropolitan theatre showed that the patrons whom the marquee and large cutouts attracted had already been sold by the newspaper and billboard advertising. Interesting stills seem to be the only bid the lobby actually has that has not been at least in part used in other fields of advertising. However, we do not wish to depreciate the value of cutouts, for besides their sales value they lend themselves to color and contrast, which gives the theatre front a tone and importance.

Lights. The development of the lobby has kept pace with the advancement of the industry. Animated cutouts, neon borders, expensive mural posters, shadow boxes, and oil paintings are reckoned as a part of the weekly lobby budget in the larger theatres.

Character of Displays. The lobby is always fitted to the class of patron it plans to persuade and usually tries to attract more than one class. If the feature is sophisticated, there will be the announcement of a comedy to entice the youngsters. If the big attraction is heavy drama, there will be displays in a lighter vein to complement the appeal. Admission price signs, time of show, and a few institutional displays are always a part of the lobby.

A poster advertising the subjects of the newsreel has great ticket-selling worth. Timed subjects, scenes from a world-wide calamity, a football game with local interest, or any subjects which the public is anticipating will warrant special lobby posters, although the films showing them may be only a few hundred feet in length.

The manager must constantly study his lobby. Staleness can creep into a display. The colors in the background should fit the attraction and not be used on successive weeks. The whole scheme should present a freshness with each change. Lobby displays for large theatres are planned a week in advance from a layout map which outlines the frames and niches of display.

Next Week's Display. The copy is prepared with a thought for the particular place in which it is to be displayed. There are usually a few frames hidden from front view that are planned to catch the eye of the patron leaving the theatre. These carry the poster for next week's attraction. To avoid confusion, none but the current attraction should be advertised in the theatre lobby and on the front boards, and only the next week's attraction on the back boards which are seen as the patrons leave the theatre.

Some theatres are suited to the building of entire new fronts for each change of attraction. The theme of the story, the pageantry of the production, or a unique scene from the attraction is depicted. Lobbies of this nature are especially effective in theatres depending largely upon transient trade, but where a small number of people pass daily or for a theatre in which the length of the engagement is limited the expense is too great. The heavy, recreated-theme lobby was one of the first methods used in lobby advertising. It has lost some of its former effectiveness. De luxe houses, except in rare instances presenting unusual opportunities, have abandoned these atmospheric lobbies entirely.

Trailers and Inside Advertising

The trailer, projected on the screen as an advertisement for the coming attraction, in form is the theatre's best medium of publicity, except in subsequent run showhouses. Its only flaw is its limited circulation. It is direct and ideal sampling, with a bit of the real thing, but shows only to present customers.

A few of the larger theatres make up their own trailers. Others depend on national distributing concerns specializing in the field. The common fault is that trailers are too long, reveal too much, and lack originality, and exhibitors are inclined to show too many at a time.

Houses operating on an extended-run policy or one change-a-week basis should show only one coming-attraction trailer. The entire advertising of coming events or theatre plans should not take more than three minutes. In a theatre running two or three changes a week, trailers equal to the number of changes may be shown, up to four at a time, but they should all be abbreviated presentations. When more than one trailer is shown, the one on the next week's attraction should be given most importance by being placed just before the feature attraction. Other trailers should be spotted between first and second short subjects. If a newsreel opens the show, the trailer may follow it. We do not believe it advisable to break the trailers into more than two spots. Several national circuits have experimented with spotting trailers between newsreel subjects. The result is questionable. The arrangement of the show is planned to establish a smooth continuity, working up to the feature, thus giving the next attraction's trailer best advantage.

Should date strips follow or precede the trailer? The accepted custom is to have them precede when more than one trailer is shown at a time. In case of only one trailer, it is not unusual to have the next attraction title on the beginning and the end of the trailer. The best plan, however, is to superimpose the date upon the trailer as it is shown.

The public wants to know the coming attraction for next week's show, hence the trailer has news value. But the beauty, grandeur, and good taste of a de luxe house has often been lost by overplaying inside advertising of coming attractions. There should be nothing to distract from the enjoyment of the entertainment program, not even an electric clock. In the prologue or artists' interpretations, boosts for the next week's show may be inserted, but this must be done with discretion and good taste.

Theatre Programs, Monthly Calendars, House Organs

The old-style theatre program, issued for the convenience of the patrons, is passé, unless for a world's premiere, grand opening, anniversary, or some such event, which is enhanced by the publication of a souvenir of the occasion. Theatre programs, detailing the units of presentation, are necessary in some operations but should be very simple and dignified.

House Organs. In small towns, suburban theatres, or in operations of limited size, house organs, giving the news of theatre and the coming and current attractions, are often indispensable. These house organs are published when the theatre cannot afford space in the daily newspaper or when the newspaper is inadequate because of incomplete coverage. The house organs are distributed from door to door, passed out at the theatre, or mailed to a selected list of patrons. They may be newspaper size or pamphlet folders, booklets, or calendar reminders of vest-pocket size. If treated in a conventional manner with no imagination, they are dull and poor advertising. Managers knowing their clientele have gained the best results by injecting their own personality, using good illustrations when possible, and giving their publications carefully devised human interest. The house organ must have personality and distinctiveness. Copy should be short and interesting, and if it is written in the vernacular of the manager, it will have more value than if lifted from a press book.

Tricks and Stunts. Missing-word contests, puzzles, and minor exploitation efforts, with free tickets as prizes, contribute to interest. Here are a few stunts employed by managers: One manager picks at random three or four automobile numbers each week with the announcement that if your license happens to be one of those appearing, you may get a pair of passes by calling at the box office with the program. Another uses telephone numbers in a similar manner. Another chooses birthday lists. Others number the programs and give prizes to those holding numbers ending with 00 or 77 or 33, or some other selections. Thousands of twists can be used to make interesting campaigns, but first of all house organs need style, human interest, and personality.

Handbills. The handbill or throw-away has the shortest life of all forms of theatre advertising. Within four hours from the time a handbill hits the doorstep, the auto seat, business house, or human hand, its value is ended. Handbills are used only for neighborhood coverage or to give the last-minute added attraction a little publicity. Handbills cost two or three dollars a thousand; they are distributed by youngsters for theatre passes or by regular distributing organizations. Copy must be sensational to get the eye. Even if it is picked up, it is read and quickly discarded. Returns from this kind of advertising never extend beyond the day of distribution. As a rule they are used only by theatres with limited avenues of publicity.

A type of throw-away novelty of slightly more value is a herald with some unique punch headline, some kind of double meaning. It may have no bearing on the thought of advertising, yet carries a challenge to curiosity. The publicity is cleverly worked in and if there is a small bit of strategy or some artifice that causes a mental reaction, some word-of-mouth advertising may be created. Frequently managers have a very clever knack of developing novelty handbills. As an illustration we shall use some of the very oldest that have been done time and time again:

A community wakes up on Sunday morning to see on the doors of business houses, this sign, "Closed so we can all go to see *Snow White and the Seven Dwarfs* at the Rialto Theatre"; or a card the size and color of a traffic ticket is attached to all parked cars reading "Parking limits in this zone, one hour, but you can park yourself at the Rialto Theatre for two hours to enjoy *The Texans.*" Many of these heralds depend upon timeliness. The late Harry Reichenbach once created a herald a week before a national prize fight stating that one of the boxers would win (this in large type), and adding (in small type), "because the other boxer had seen a certain comedy and had laughed himself weak." Throw-aways in the form of wedding invitations, telegrams, and warnings are other specimens of this type of advertisement, which in variations are limited only by the genius of the creator.

Calendars. The monthly calendar, a popular form of house program reminder, has been a subject of much discussion. It is distributed during the last week of the month and has the make-up of the next month's calendar, showing the complete programs for each day. A few institutional lines, the admission price, and a little copy is included. Unquestionably it is retained longer and referred to more often than any other form of advertising put out by the theatre.

The argument against it is that the public is allowed to select its entertainment too far in advance. When the calendar arrives, the family discusses the attractions they wish to see.

Shows are compared, the calendar is marked, and interest in the theatre ceases, except on those dates. The reasoning is logical, for entertainment cannot be sold by comparison, and when the family begins to plan to attend next week's show, it forgets all about this week's.

We do feel, though, that in many localities the monthly program overcomes every objection. It is a constant reference in a home, and test after test has conclusively shown that it will be retained when all other forms of advertising are discarded. In rural districts, in hotel rooms, barber shops, clubrooms, school bulletin boards, and any places where people congregate, the monthly calendar becomes a fixture. It will gain entrance where other advertising fails. In a test of 5,000 calendars, it was announced that the return of the calendar during the first week of the following month would be good for free admission to the theatre. The theatre receipts were ruined that week for between 3,000 and 3,500 calendars were returned.

Trinkets. Accessory novelties, such as trick hats for youngsters, Harold Lloyd goggles, buttons, whistles, jigsaw puzzles, Mickey Mouse toys, and scores of other trinkets merchandised by film exchanges to advertise a coming attraction are usually found too expensive. Often exchanges market these novelties with a view to the eye value, rather than to the box-office build-up the theatre is to receive.

Exploitation and Its Meaning

Sometime near the end of the World War, Claud Saunders, one of the lovable pioneers of motion pictures, adapted to his new business some old ideas of circus and traveling-show publicity. He appropriated some war developments and spectacular promotional advertising and added a few new ideas and touches. In this he introduced an idea new to showmanship. He termed it "Exploitation." In reality, it is an art of intensified advertising or advantageous use of cooperation with other businesses.

Saunders' exploitation used all the mediums of paid advertising and publicity and went a step further. The popularity of the motion picture was already established. The theory was to put to work a variety of other business activities in exchange for mutual rewards.

Exploitation uses every conceivable tool to attract attention and profit to the theatre. Its success depends upon the creativeness of the exploiteer and his ability in sensing public trends.

Exploitation is as potent today as at the time of Claud Saunders' original conception. It is doing duty as effectively. It has become an indispensable arm of theatre advertising.

The key to its execution is giving to the other party a chance to derive as much benefit as the theatre. The newspaper editor is willing to give his front page for what he is gaining, and the merchant his window and display space for the favorable reaction received. The railroad offers the special car, the city its endorsement, the university its sponsorship, for the benefits that accrue equally to the theatre and the cooperators.

The term "exploitation" is often misused. A street ballyhoo, lobby display, or some other strictly advertising effort of the theatre is often classed as exploitation. Truly, exploitation consists of publicity or advertising promoted through cooperative tie-up. The smart exploiteer looks at the other fellow's angle before his own. Properly placed, he gains enthusiastic and wholehearted cooperation that brings unmistakable and certain results. If the theatre manager will keep mutual interest foremost in his mind, he will get better tie-ups with greater possibilities. Keep twisting the idea until it offers the person you hope to have join you as much advertising as you expect to receive. Then watch the results.

Nationally, exploitation has rung the bell with the largest advertisers. It has found its way into a score of half-million-dollar advertising programs for wearing apparel, drugs, cosmetics, cigarettes, musical instruments, motorcars, and other goods. It has gone into the halls of Congress. Safety-first programs, child-labor campaigns, penal reforms, Clark Gable sweaters, Shirley Temple bobs, Mickey Mouse books, Snow White dolls, and a thousand and one other things and ideas are the fruits of motion picture exploitation.

Locally, exploitation has been carried out through the newspapers in every form of appeal or contest, through the pulpit and radio in one guise or another, and through many other agencies. You will see Greta Garbo salad on the menu in your favorite restaurant. From the mayor's office is issued a proclamation to do or to cease doing something some picture has suggested. At the altar and at the bier, and in the hospital sickroom, you will see Marion Davies orchids. Exploitation has touched our styles, our foods, and our morning exercises.

Every motion picture has wide exploitation appeal. A brief examination of the theme will furnish unlimited tie-ups which will contribute to the importance of the attraction. Above all things, motion pictures have human interest. They have a world-wide appeal. They top any other interest in breadth of public favor. The merchant, the professional man, schools, churches, and political societies are waiting for the suggestion that will allow them to share in the motion picture's popularity.

Our criticism of exploitation is that it is often weighed on the wrong scales. Too much stress has been placed on the quantity and not enough on the quality. Energy has been wasted in rolling up purposeless publicity. The point might be illustrated by an experience the writer had as an exploitation man for Paramount, when exploitation was in its infancy in 1923. An exhibitor and the writer, anxious to prove his worth, undertook a campaign on a picture titled "Deception." The campaign started with a letter which carried the thought of no deception in the merchandise sold by the town merchants. The newspaper sponsored a window-decorating campaign giving a silver loving cup to the merchant with the best display proving that there was no deception in his merchandise. Schoolchildren wrote essays on "Deception." Candy stores featured Deception taffy. The editor of the woman's page had an article on Deception foods. Preachers used as their texts the "Great Deceptions of History." The day before the picture opened, the newspaper came out with a special section. Each advertisement carried the same thought. Some examples: "There is no 'Deception' in our services. Home Mortuary." "There is no 'Deception' in our chicken feed. Alpha Feed and Coal Company." "There is no

'Deception' about our interest rates." "Don't be deceived. I loan on anything. Three Ball Solomon." The advertising club came through with a proclamation on honesty in advertising. The county medical society issued a statement against deception and quackery in medicine. The field was fertile, and the town quickly became conscious that there was not to be any deception found in the community's life. Column and column of publicity and advertising appeared on the subject. When the picture opened, it was only to a fair business, and the receipts dropped daily. The entire campaign had been planned to publicize the title, but even with the aid of the mortuary, feed store, blacksmith shop, and the pawn shop, it did not suggest anything the public wanted for entertainment. Nowhere in the campaign was it stated what the picture was about. The publicity and title had stirred curiosity and helped the opening day's business. The picture failed to satisfy, and the reaction hurt the balance of the engagement. If the subject had an appeal that could be sold, half the amount of publicity, directed so as to create desire to see the show, could have broken all house records.

Smart exploitation must not only publicize, it must create desire. Exploitation is governed by the same code of ethics that touches other advertising. You cannot have a bad reaction and good results. In the infancy of the industry, whatever grabbed publicity was smart advertising. The business has progressed. Fake murders, mysterious kidnaping notes, blind advertisements, etc., are no longer in good taste. They no longer increase profits.

Part V

Constructive Stimulation

Extraneous Attractions

Attractions, policy, operation, and advertising being flawless, no theatre would need the fifth part of our subject, "Constructive Stimulation." Unfortunately, there are few if any theatres that do not use it advantageously. It is a human effort to overcome the results of human errors.

It is an illegitimate child that has crept into the theatre during the past few years. It does not belong to the family, yet it appears in various guises and disguises in almost every operation. Showmen disown it. Often it appears clothed as a part of the public service to patrons, as an appreciation for their support, or even under the twisted guise of entertainment.

These extraneous attractions may be anything; including lotteries, baby shows, beauty contests, pure-food demonstrations, educational tests, and economy scrip campaigns. Behind a thousand masks these freaks appear.

For want of a better name, this phase of modern show business is called "constructive stimulation" and assumes an important place. The cathedral of the motion picture at the crossroads of the world may have the crafty device a little more cleverly clothed and may frown on the little "grind" house near by resorting to a crude give-away, but both are using methods that are of the same offspring and neither is strictly show business. So, in the absence of perfection in the four previously treated fundamentals, the fifth general principle of exhibition rightfully comes in for its share of discussion.

Business stimulators seem to fall into seven classifications. The divisions are something as follows:

1. The old-fashioned give-away.
2. Bank Night.
3. Benefits.
4. Scrip.
5. Games.
6. Contests.
7. Premiums.
8. Good-will service.

The Old-fashioned Give-away

Small houses, where crudity of operation was expected, had the exclusive use of the give-away for some time, but gradually it has become an element of rising importance and is not uncommon now in large de luxe theatres. Any business stimulator that is not a part of the prescribed entertainment for the theatre is termed a give-away or a "racket." It is any kind of artifice designed to stimulate extra business.

Scope. It consists of premiums, drawings for prizes, merchandise furnished by manufacturers to be donated to patrons to advertise their products, special bonuses or rewards which go with the sale of theatre tickets, the redemption of labels and trade-marks or any evidence of trade in exchange for theatre tickets, or any form of inducement to encourage patrons where the entertainment and the theatre and its service are not the only considerations.

A few years ago the give-away was not considered show business, and even now it is a subterfuge that every exhibitor dislikes to employ. The depression and poor pictures have made it a necessary adjunct in certain types of houses. Whether the improvement in pictures will abolish it is a matter that the future will have to decide. My hunch is that the give-away is here to stay, or at least until something better comes along.

Handsome profit is the only consideration warranting a theatre manager's resorting to stimulators. If there is any doubt as to the returns it will bring to the box office, then do not try the "racket." If the theatre is standing the entire expense and effort, the same amount will often be more profitable if divided between entertainment and advertising.

The successful stimulators have been those which the theatre can promote without expense or through the cooperation of merchant, manufacturer, or civic group. Like so many other phases of the business, a give-away may be successful in one place and a failure in another.

Bank Night is an exception. Ordinary give-aways cannot be considered in the same category with Bank Night as a business stimulator. It was an innovation which helped lift the industry from the depression. Bank Night added literally hundreds of thousands of new theatre patrons, and many showhouses which as a policy did not feature a give-away opened their doors to it.

Some Guides. The effectiveness of stimulators is traceable, almost invariably, directly to the ability of the manager. The application of an idea has as much to do with its success or failure as the scheme itself. A few principles on give-aways should be classed as rules, or at least as guides in analyzing their worth.

Give-aways should be limited to one night a week, and this should be when business is normally poor. Such an enterprise on Saturday night might be the exception in highly competitive districts.

Give-aways should have entertainment value and a carefully planned, foolproof presentation. The rule should be simple, understandable, and plainly intelligible to every patron. Part of the success of the give-away depends on timeliness.

No person connected with the theatre, either directly or indirectly, is eligible to win a give-away prize.

Under the first consideration of limiting give-aways to one night a week, it should always be remembered that the only excuse for a theatre's existence is the entertainment it offers and the only purpose of a give-away is to attract extra business. Featuring the idea on a night when business is normally good or on two or three nights a week will quickly destroy whatever value it may have. The public will not stand for more than one prize enterprise a week, and the possibility immediately becomes a detriment from overplaying. If two stimulators are offered in a week, the manager will find one competing with the other.

To maintain a normal Saturday business or meet competition, neighborhood theatres and small-town operations have often selected Saturday night for the give-away. Where the competition is normal, Tuesday, Wednesday, or Thursday should be used. A few neighborhood theatres operate giveaways on Sunday, but the practice should be frowned upon.

When a regular give-away day happens to fall on an important holiday, the give-away should be postponed. Festive audiences are not in the mood for it. Audience reaction on such instances has always been bad. The public is hunting entertainment, particularly so on holidays, and it does not want the program cluttered with country stores, gold nights, de luxe gift nights, and other stunts of this nature which may be acceptable at other times.

The stimulator has an advertising advantage in theatres making three or four changes a week. It affords a change of pace for one day, and the manager can take a breather from selling pictures. It gives a little variety to the program and adds the opportunity for a new appeal.

The capital prize determines the value to the box office. The prize must be big and must have a universal appeal. Many exhibitors have found this difficult to understand.

Time and again, exhibitors with cash nights have tried to give away ten cash prizes of $10 each instead of a single $100 prize. The receipts have always been favorable to the latter. A few consolation gifts of unimportant value are helpful, but it is the big prize that sells theatre tickets. The same holds true in every form of gift or de luxe prize. In the old country store, which probably started all theatre give-aways, the exhibitor discovered that it was better to bring ten or twelve winners on the stage and load them with all the groceries they could carry than to distribute fifty or sixty packages, one to a person.

Give-aways are usually offered in series. The manager will put on the prize enterprise with his own initiative, under contract with a promoter, or with sponsorship of the merchants, for a period of eight, ten, or twelve weeks. The period of time is advertised before the first one is announced, and generally there is a special capital prize for the final night. If it is well planned, the first series will meet the fondest expectations. The opening night will be a great success. The second, third, and fourth nights will continue to increase in popularity. Then there will be a little lull, and a small decrease in receipts, and on the last night, with the grand prize to be awarded, the theatre will break all box-office records. On the success of the first series, the manager will immediately plan a bigger and better follow-up. If the merchants cooperated in the previous scheme, they will be willing to start back immediately. Then the manager learns his first lesson in give-aways. They do not repeat with the same audience zest.

The reason is very easy to discover. The first night there are 10 winners and at least 1,000 losers. The second night there are 10 additional winners and another 1,000 losers. By the tenth night, there are only 100 winners to 10,000 losers. The majority of patrons have given up hope of winning and have lost interest, and the potency of the stunt at the box office is on the wane.

The smart showman never permits the patrons to sense the losing thought. He closes his give-away when the public is asking for more and when popularity is at the height. He waits six months and then brings it back.

By alternating give-aways and inventing new twists for the same idea, interest is maintained and efforts seem fresh and are anticipated with pleasure. If a stunt was put on in cooperation with one group of merchants, the next should be with another group, such as wholesalers, clubs, or some entirely different organization. No matter how popular the give-away has been or how great the lure of the capital prize, the large percentage of losers will lessen box-office interest with the patrons if continued too long.

In the repertoire of any showman depending on give-aways, there should be so many stunts and direct box-office stimulators that the same series need not be repeated within the same year. They are planned to fit the seasons. The showman knows just when to start a new one, and when to drop the current successful effort.

Some give-aways have entertainment value. These last longer in box-office worth. With a good master of ceremonies and specially prepared entertainment bits and novelties, theatres have been known to feature successfully the same type of give-away once a week for a period of two or three years. These are the exceptions rather than the rule, and their success is due to the quality of presentation, the value of the capital prize, or the entertainment which is blended with the prize awards.

Joint Efforts. Joint sponsorship between the theatre, merchants, chamber of commerce, or some institution of the community is the most successful, and follows one set plan.

The theatre manager enters a contract with a group of ten merchants who agree to give $5 or $10 a week for a period of ten weeks. In exchange, the merchants are to receive

500, 1,000 or 2,000 double-stub coupons a week, which are to be given with each 25-cent purchase. The names of the merchants are listed on the back of the coupon, together with all details of the event. The night of the drawing, the coupons are dropped into a locked box in the theatre foyer, and at the conclusion of the first show of the evening the drawing takes place. First prizes represent at least half the cash to be given away, and the balance is divided into a half-dozen consolation prizes. The theatre runs trailers naming the merchants giving the coupons and probably advertises them in lobby displays, newspaper advertising, and handbills. Coupons cost about 50 cents a thousand to print. Their distribution represents from 10,000 to 20,000 reminders to attend the show.

Car give-aways follow the same procedure, only as a rule coupons are given out four or five weeks in advance. The cost to the merchants is $5 or $10 a week. Community nights, merchants' nights, and other forms of give-aways are merely variations of the plan to suit the particular night.

Contest or give-away rules must be of the simplest. Drawings should be handled by judges not connected with the theatre, and some child is generally the choice to pull out the numbers, after they have been placed in a large container and stirred thoroughly in the presence of the audience.

Group participation, in which from two to twenty theatres will give away an automobile or some capital award, has permitted small houses that could not offer worth-while gifts the advantages of the largest theatres. In the participating theatres, the coupon tickets are deposited in containers and at a given time are brought to the central showhouse, where the drawing is actually held. The other theatres have a telephone connection with the central theatre, where the proceedings are broadcast through an amplification system. However, much of the public prejudice against theatre give-aways is the result of group participation, for often the capital prize is overstressed and large crowds create a nuisance in the vicinity of the theatres.

Early in the history of the give-away the District Attorney's office or police authorities frequently interfered and sometimes held the manager for technical violation of lottery laws. In the past year, the supreme courts of four or five states have held that even the most simple give-away conflicts with the lottery laws and all forms of gift enterprises have been barred in these states. A few states, such as Arkansas and Kentucky, have legalized give-aways under laws similar to those that permit pari-mutuel betting. The legal future of the give-away is something that only time will determine.

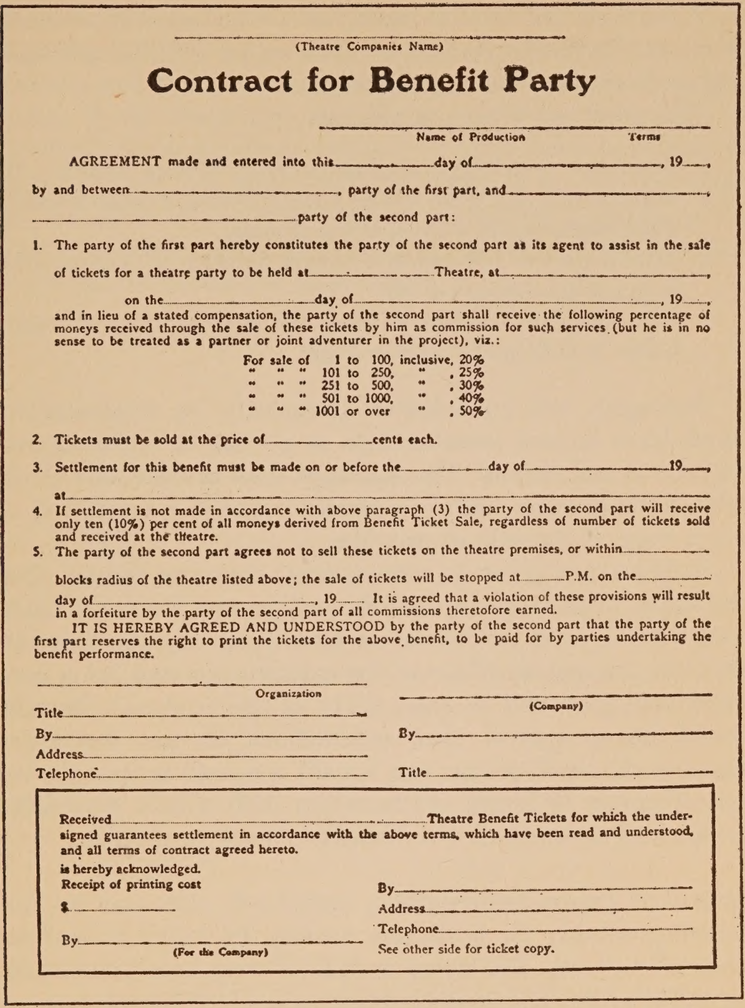
Benefits and Scrip

Benefit shows in which educational, religious, fraternal, or social organizations in a community sell the theatre tickets for a given performance or day are a source of excellent revenue for either attractions or days of the week that will not do average business. Benefits follow two plans:

1. An organization takes over the theatre for one night, or
2. The organization sells tickets and receives a nominal percentage from the first few hundred sold and a larger percentage as the sale increases.

Under the first plan, the theatre is guaranteed a definite sum and turns over the entire box-office receipts for the given period.

The second plan is the one generally used and forms the basis of our discussion here. Under this plan, the organization receives credit only for tickets actually sold by it before the show day. The percentage is graduated until the organization often receives as high as 50 per cent for large sales. A special ticket is printed and it is exchanged at the box office on the night of the benefit for theatre tickets.



____
(Theatre Companies Name)

Contract for Benefit Party

____
Name of Production Terms

AGREEMENT made and entered into this________day of________, 19____,

by and between________, party of the first part, and________,

________party of the second part:

1. The party of the first part hereby constitutes the party of the second part as its agent to assist in the sale of tickets for a theatre party to be held at________Theatre, at________,

on the________day of________, 19____,
and in lieu of a stated compensation, the party of the second part shall receive the following percentage of moneys received through the sale of these tickets by him as commission for such services (but he is in no sense to be treated as a partner or joint adventurer in the project), viz.:

For sale of	1	to	100,	inclusive,	20%
" " "	101	to	250,	"	, 25%
" " "	251	to	500,	"	, 30%
" " "	501	to	1000,	"	, 40%
" " "	1001	or	over	"	, 50%

2. Tickets must be sold at the price of________cents each.

3. Settlement for this benefit must be made on or before the________day of________19____,

at________________

4. If settlement is not made in accordance with above paragraph (3) the party of the second part will receive only ten (10%) per cent of all moneys derived from Benefit Ticket Sale, regardless of number of tickets sold and received at the theatre.

5. The party of the second part agrees not to sell these tickets on the theatre premises, or within________

blocks radius of the theatre listed above; the sale of tickets will be stopped at________P.M. on the________

day of________, 19____ It is agreed that a violation of these provisions will result in a forfeiture by the party of the second part of all commissions theretofore earned.

IT IS HEREBY AGREED AND UNDERSTOOD by the party of the second part that the party of the first part reserves the right to print the tickets for the above benefit, to be paid for by parties undertaking the benefit performance.

____
Organization
Title________________
By________________
Address________________
Telephone________________

____
(Company)
By________________
Title________________

Received________Theatre Benefit Tickets for which the undersigned guarantees settlement in accordance with the above terms, which have been read and understood, and all terms of contract agreed hereto.

is hereby acknowledged.
Receipt of printing cost
$________
By________________
(For the Company)

By________________
Address________________
Telephone________________
See other side for ticket copy.

FIG. 28.—A form of benefit contract. This is usually made out in triplicate—a copy for the theatre, the second to the organization sponsoring the benefit, and the third to the treasury department.

A written contract is essential to maintaining friendly relations. Disputes often arise when verbal dealings are made with committees from organizations.

The usual agreement stipulates:

1. That the percentage applies only on tickets sold by the organization and there will be no solicitation of patrons during show hours within a block of the theatre.
2. That if the sale falls below a certain number, the organization does not participate at all.
3. That the ticket sale is to cease the day before or the night before benefit performances begin.

Managers will be solicited frequently by organizations which have limited memberships or do not have the aggressiveness to sell tickets. The manager then invokes one of the rules of the theatre—only one benefit a month is permitted, or one a week, if the rule so provides.

Preference is given to schools first, churches second, then charitable organizations, lodges, and groups that will work. Where the benefit performances have been capably handled, they become annual affairs of the organization and bring both profit and good will to each party of the contract. Benefits should be so spaced that solicitations do not become a nuisance. In small towns, one benefit a month is enough, but some theatres in larger communities with widely diversified groups find as many as two benefits a week profitable.

Scrip. In many communities, scrip-book sales can be furthered profitably by a theatre during the holidays and for seasonal contests. The popular style of scrip book is of $2.50, $5, or $10 value. The book contains scrip which is exchanged at the box office for theatre tickets and is usually sold at a 10 per cent discount. The result of various surveys on scrip sales show that where it is sold in contests and for seasonal gifts, about 80 per cent is eventually redeemed, but where it is sold to customers as a standard policy of the theatre, it is used 95 per cent to 100 per cent. Scrip books make ideal Christmas presents and will add extra revenue during the pre-Christmas slump. Scrip campaigns are also suitable for any kind of popularity or employees' contest. An objectionable feature to scrip as a standard policy of the theatre is that it undersells the box office and permits petty irregularities in the handling of theatre funds. Many circuits have abandoned scrip, except on special occasions, for this reason.

Games, Contests, and Premiums

GAMES

A variation of the old and ancient game of Lotto has been revived in over 2,500 theatres. A few new twists and a multitude of names have been given to this development in business stimulators. The idea gets away from the deck of Lotto cards or the grab-bag disks used in the days of the game's early popularity and substitutes one of two methods: projection on the screen or the actual placing of a large wheel on the stage.

The latter is a roulette type of contrivance with numbered strips and an arrow indicator, and provides a practical method for large-audience participation. The complete paraphernalia consists of the wheel, audience cards, and stage blackboard for verification. The prizes are cash, groceries, candy, or whatever the theatre managers feel will attract patrons.

When the play begins, the patron has a card. The indicator on the wheel is spun and any number on which the indicator stops, is checked by the patron on his card. When a patron fills a consecutive row of five numbers, he rises from his seat, calls "Lotto" (or whatever name is given the game), and goes to the stage or the front of the theatre, where the attendant verifies the numbers and the patron receives a prize.

The audience cards are 4 or 5 inches in width and 5 or 6 inches in length and have twenty-five large, easily read numbers on them. The cards are planned in at least a hundred different combinations of the entire numbers, which are usually from one to seventy-five. Each patron is allowed to select his card upon entering the theatre, or they are passed out by the attendant before the game begins.

The principle of the wheels is the same whether projected on the screen through a slide arrangement or shown on an actual wheel on the stage. The latter seems to have audience preference because it can be seen in operation. The wheels are from 6 to 10 feet in diameter and the numbers are placed in a periphery border. The arrow indicator swings from the center. The number on which the indicator stops is checked on the audience card. If the indicator stops on a line between the numbers, both numbers are called or the arrow is whirled again.

The cost of building the wheel ranges from $5 to $500. Large theatres have developed very elaborate wheels with neon lighting, ornamentation, ball-bearing movement, electrically lighted indicators, and other eye-value features.

The blackboard is for the verification of winning wheel numbers. The board is proportioned to the wheel and the stage and is never less than 4 feet in length and 3 feet in depth. It is marked along in eight vertical and nine horizontal sections. In the first column are recorded as they appear the indicated numbers from one to nine, the second column from ten to nineteen, third column from twenty to twenty-nine, etc. Placing the numbers in this manner greatly facilitates checking winning cards and also makes it easier for the players and late arrivals to participate.

The game, of course, is continuous, and no numbers are erased until all prizes are awarded. The master of ceremonies is important to the success of the game. He usually spins the wheel and has another assistant on the stage to record the numbers on the blackboard. The game is slowed or speeded by the skill of the master of ceremonies, his patter, and the interest he can sustain. He continuously reminds the audience that any five numbers in a row, either across, up and down, or diagonal, win a prize.

In each hundred different card combinations there will be only ten duplicates. A serial number is placed on the lower right-hand corner of the card to speed the checking of the winning combination. With the aid of the serial number it is necessary to check only one card of the series with the blackboard, and attendants at the front of the stage or auditorium verify winners as they come forward for their prizes.

An accumulated capital prize is another twist given to swell the box-office receipts. The winner takes the prize if a row of five numbers is filled on the first ten numbers called. If there is no winner, the money goes over to the next date, when a small amount is added. The sum continues to accumulate until there is a winner. Another plan is to offer prizes in a series amount to the winner, that is, each time a row is filled, the theatre gives $10. If there is only one holder of the particular series card in the audience, he takes the prize. If more than one card is out, the prize is split.

There are twenty or thirty reputable manufacturers of the equipment supplying theatres. The wheel games are presented under a wide variety of names and each one has some special or patented feature that is heralded as better than its competitors.

The twists old Lotto has taken are too numerous for complete reporting. The fundamental principle of all wheel games is the same. This chapter has been included solely because of the present popularity of the wheel game. It is not meant as an endorsement of the idea. Any semblance of mass play at roulette is a dangerous departure in the theatre. Patrons seem to support the idea, but whether the industry will live to regret the innovation, time alone will tell. Some states prohibit wheels of any kind, butthe possibility of conflict with anti-gaming laws has not been definitely determined. Wheels have certainly gone a long way from the first give-away, and a sound conception of motion picture exhibition cannot include the new vogue.

CONTESTS

Contests cover a broad field of interest stimulators. It is not our intention to outline all conceivable ideas or to detail their activities, but rather to touch on the varieties. The magnitude of the contest will depend upon the original idea. It may be limited to a small lobby effort, a daily front-page feature of the newspaper, or the headline stage attraction of the theatre. The purpose and the avenue selected for the event decide the size and importance.

Popularity Contest. The most usual forms of popularity contests are baby, beauty, bathing beauty, mother, and athlete contests. The theatre sponsors the contest alone or in cooperation with the newspaper or a group of merchants. Best results are obtained when the contest does not run too long. Voting can be by ballot at the theatre or by audience acclaim with the contestants on the stage. Prizes are generally solicited from merchants. Contestants are chosen from a wide group of citizens to create as much interest as possible. They should be selected with great care. Leading citizens are selected as judges. They should not be connected with the theatre and their decisions should be final. A theatre cannot afford to sponsor a contest in which it is the judge. Prizes are arranged and rules prepared in advance.

Literary Contests. Any controversial subject concerning the picture itself is suitable for a literary contest. Cooperation may be had from schools, with prizes offered for the best essay of any class. A newspaper may offer prizes, often furnished by the theatre, for the best hundred-word article written by a subscriber. Variations of the literary contest are missing words, local advertisements, jumbled words, coined words, dialogues, criticisms, cartoons, advertisements, or solutions to a problem of the picture.

Impersonation Contests. Impersonation contests are on measurement, likeness, perfect features, make-up, age, or characteristics. Contestants appear in person or submit photographs, whichever the theatre may decide better serves the purpose. When a tie-up is made, it is with the newspaper, which publishes the pictures of the different contestants.

Feats of Skill. Displays of skill suggested by some particular feature which the picture exploits are held on the stage of the theatre. Popular types include fiddling, dancing, singing, eating, drinking, winking, cow milking, climbing greased poles, and any of a thousand other stunts that will create comedy or excite curiosity and have entertainment value.

General Contests. General contests are suggested by the picture, or for institutional value. Careful drivers, most worthy citizen, puzzle solvers, gardeners, golfers, doll dressers, dogs and other pets, scholarships, radio tryouts, mileage estimates, or any deeds of skill which attract attention may be used. The manager offers a prize for the fisherman in the county making the biggest catch during the season and exhibits the trophy in his lobby. Another showman will have a prize for the largest ear of corn grown in the county or the cow giving the most milk or the largest family or anything that has human interest and is certain to attract.

PREMIUMS

The premium is probably the most unsuccessful business stimulator used. All other box-office schemes can be bait for the attraction that is offered. The premium is a bribe to attend the show, and no theatre manager has been able to find a compensating prize to overcome a poor show. Premiums are also the most expensive type of stimulators. Seldom can merchandise of any value be given to each patron and the cost kept within the price of the ticket. A favored plan is for the woman patron to receive a piece of china or silver or linen. The hope is that she will keep coming each week on a given night until she has completed her set. The cost of the article usually offsets the benefits. Trading stamps occasionally are used in small towns in cooperation with merchants. This idea is a variation of the ever-popular merchandise premium plan. Our experience with premiums has been very unsuccessful. The fundamental theory of showmanship is to sell the attraction, and, while some stimulators become an attraction in themselves, premiums cannot be put in this class.

At certain seasons, the theatres which specialize in give-aways are able to have a merchandise night paid for by some national wholesaler or distributor. On such occasions, each patron is presented with a package, usually with foodstuffs from the wholesaler.

GOOD-WILL SERVICE

Good-will stimulators can be planned to touch everywhere, and may be of great value. They are numerous and entwine themselves into every mode of life. One showman may advertise "call the theatre for correct time." Another may have a bulletin news service in his lobby or encourage the habit of calling the theatre for football, basketball, and other results or for current news events. These are all good-will stimulators. The sponsorship of a basketball team, bowling team, or scholarship award, orphan shows, food and clothing matinees for the poor, previews for certain societies, free tickets for children living in rural districts when accompanied by adults are some suggestions. In fact any tie-up or publicity in which the policy is to establish good will becomes a stimulator. We have already discussed this under institutional advertising. (See "Big Brother John," Part III.)

Every theatre has a personality. Around each house, or the manager who operates it, weave romantic tales of virtues or faults. Good will plays its part in proper stimulation. The theatre is in the public eye and its good qualities or its faults become in time legendary. This book is not large enough to detail all gestures that might fall into the specification of good-will stimulators. They are the tricks of advertising and call for the keen discernment of the management. Here are just a few:

For youngsters: stamp clubs, swimming classes, juvenile bands, scout propaganda, kid parties, birthdays, airplane modeling, hobby clubs, outings.

For adults: free health and accident insurance, identification tags for key rings, pocket pieces, calendars, desk pads, tire covers, matches, golf tees, and any kind of souvenir or novelty. No list is complete. New ideas are being born daily, and new needs are found hourly.

Part VI

Corporate and Physical Structure

Necessary Equipment

This part of our book, dealing with the sixth fundamental, cannot be truly considered jointly with Operation because much of it deals with things that are set before operation begins. Corporate and physical structure, in the most part, lacks the flexibility that is permitted—indeed demanded—in other realms of theatre management.

Few managers have been so fortunate in their tenancy that they have not been chafed at some clause in their lease which could have been changed for the asking when it was written, have not found flaws in their buildings that have caused inconvenience and reduced profits, nor squirmed when they calculated the insurance premiums that could have been saved through a better understanding of the protection required.

Only by finding mistakes in structures after noting them as handicaps during operations can the theatre manager make wise demands of his architect—and then only for a new building. Valuations and leases open into a maze of difficulties if they are not approached with knowledge gained through experience. Insurance can be very costly and at the same time inadequate.

The topics in this part of our book are treated in the light of many experiences of the writer and of many of his friends, who have contributed to the facts garnered through fifteen years of observation and note taking. The findings can be of invaluable aid when the time comes for their use.

Insurance

Insurance in principle is a system of protection, whereby the risk of loss is distributed among a large number of individuals. While insurance policies differ, owing to particular risks, the purpose of all insurance is identical. Each policy represents the cooperation of individuals confronted by hazards of all kinds for the purpose of introducing comparative certainty into their affairs.

Complete theatre insurance calls for fifteen different kinds of protection. They follow:

1. Public liability.
2. Fire.
3. Employees' group, life, and compensation.
4. Workmen's compensation.
5. Fidelity bonds.
6. Use and occupancy.
7. Holdup, robbery, and burglary.
8. Earthquake and tornado.
9. Boilers.
10. Plate-glass.
11. Sprinkler and flood.
12. Machinery.
13. Perishable arts and displays.

14. Performance.
15. All-risk.

Of the group, the first five are absolutely necessary to theatre operation, either by compulsion of law or through business necessity.

A theatre owner or manager should have the advice of an insurance expert. Too often, managers have been prone to regard insurance as a noncompetitive field of fixed rates and to contract their policies as a good-will gesture for other business consideration. Insurance is most highly competitive. It requires expert knowledge. Further, the business should not be distributed among agencies. When a loss is suffered, a quicker and more liberal adjustment comes if the local agent's business is sufficient for him to want to retain the account.

Under the heading of "Safety and Fire Prevention" in Part III we discussed matters that should be reviewed in considering insurance. Other phases follow in this chapter.

Public Liability Insurance. Public liability is a theatre's most important insurance. Every business must be conducted with regard for the safety of the public. The liability hazard connected with public safety is obvious and ranges from the slightest injuries to catastrophes involving the deaths of hundreds of patrons. A responsible owner or lessee cannot afford to assume these precarious risks when public liability insurance will provide indemnity for all losses arising out of accidents to the person and property of others and for certain specified losses arising out of accidents to the person or to the property of the insured.

The public liability insurance rates are based upon the per thousand annual attendance, or the number of seats, and the area and frontage of the structure. The policy limits the insurance company's liability. The premium rates are generally nominal. Verdicts of juries indicate a tendency to take the money from those who have it and give it to those who have not. The smallest theatre should have a minimum public liability protection of $50,000 for any one person and $500,000 for any one accident. The coverage should include not only injuries to persons, but property damage as well. The policy should be broad enough to extend to the advertising display frames, publicity stunts, twenty-four-sheet boards, theatre parking stations, and any and all activities or causes in which the theatre finds itself engaged.

When leased property is covered and the lease provides, as most agreements do, that the lessee will at all times keep said lessor harmless from any penalty, damage, or charge and from any and all costs, losses, damages, attorney's fees, or any other expense arising out of any accident or other cause of injury to any person or property whatsoever, the lessor should be included as an additional insured. This adds 25 per cent to the premium cost for each additional insured, but it is the only manner in which the lessee can secure full protection.

For illustration, an action for damages involving the use of the property against the landlord by a third party would give the landlord recourse against the lessee; but, although the insurance company would have to defend and settle if the third party had sued the lessee, it incurs no liability between the lessor and lessee, as the issue between them arises from the contract. To protect the lessee in his contract with the landlord, lessor must be added as additional insured on the policy.

Fire Insurance. Different parts of a theatre take different rates on fire insurance. The booth equipment and stage equipment come under one classification, and tenant's improvements to real estate take a much lower rate than the physical equipment and may represent a larger part of the tenant's investment.

The rates are influenced by the city and neighborhood, fire protection afforded, structural composition of the building, and often the nature of the business of subtenants.

The Underwriters' Association establishes the rates but does not furnish a suggested list of changes which can be made that will bring lower premiums unless it is requested. Often the removal of some simple article such as a flatiron or a few cans of paint, a change in wiring, or the installation of an asbestos front curtain, or inexpensive fire-prevention equipment will reduce the hazard and cut the premium rate. The first step toward earning a reduced insurance rate is to have the underwriters make a complete survey of the property and offer recommendations. Then have competitive agencies offer their figures on all the classifications of risks.

Coinsurance, which is a confusing subject to most theatre managers, is briefly the penalty the insurance company exacts for not carrying the insurance at the full property value. The coinsurance or average clause in a policy stipulates that, in event of loss, the company shall be liable for no greater proportion thereof than the amount insured bears to (declared) percentage of the actual value of the property described in the policy at the time when loss shall happen, nor for more than the proportion which the policy bears to the total insurance thereon; that is, if a policy is written for $60,000 on a $100,000 fireproof building, the insurance company under the coinsurance clause would be liable for no greater proportion than 60 per cent of the total value of the building. Liberal concession in premium rates is granted for a high percentage of coinsurance.

A few suggestions concerning fire insurance follow.

Fit the policy to your business; know the exceptions; know the company rather than the agency by which you are insured.

Certain forms of theatre policies exclude the booth and the stage from insurance unless specifically written in the policy or form.

If insurance is carried in more than one company, be sure that permission for other insurance is given in each policy.

Care should be used to have all policies read alike when covering the same property. If theatre is mortgaged or your equipment is chatteled, be certain that you have complied with policy requirements with respect to mortgaged property.

Permission of the insurance company is necessary before making extensive repairs and alterations.

If a theatre is closed for more than one week, notify the insurance company, as there is a special reduced rate applicable to non-operating and closed theatres.

Employees' Group, Life, and Dismemberment Insurance. Group life, accidental death, and dismemberment policies provide insurance for total and permanent disability and afford personal protection for the employees. Group policies are written by the large life insurance companies. The premiums are collected by the theatre management but are paid for by the employees. The insurance must be voluntary, becomes effective as soon as 75 per cent of the eligible employees accept the plan, and becomes inoperative upon notice whenever the average insured drops below 75 per cent of the employees on the pay roll. No medical examination is required, and, upon leaving the organization, the insured person has the privilege of converting the policy into a standard form upon application to the insurance company within a stated time. Unlike regular life policies, the premiums and benefits are based upon the salary received by the employee rather than the age or physical risk. Policies, as a rule, exclude insuring employees over sixty-five or seventy years of age and terminate when an employee reaches that age. They provide not only for a principal sum in case of death or permanent disability, but for temporary disability benefits and a sick fund for a certain number of weeks. The group plan of insurance is very popular among employees, enhances the morale of an organization, and should be a part of every theatre operation.

An outline of the plan as carried by several theatre circuits is as follows:

Class	*Annual Salary Classification*	*Amount of Group Life Insurance*	*Amount of A. D. & D. Insurance*	*Amount of Weekly Disability Insurance*	*Employees' Monthly Cost*
A	Less than $720	$ 500	$ 500	$ 8	$ 1.07
B	$ 720 but less than $1,200	1,000	1,000	10	1.65
C	1,200 but less than 1,800	1,500	1,500	15	2.48
D	1,800 but less than 2,400	2,000	2,000	20	3.30
E	2,400 but less than 3,000	2,500	2,500	25	4.13
F	3,000 but less than 3,600	3,000	3,000	30	4.95
G	3,600 but less than 4,800	4,000	4,000	40	6.60
H	4,800	5,000	5,000	40	7.45
I	10,000 and over	10,000	10,000	40	11.70

Where the loss rate has been within certain limits for the year, the insuring company generally provides for a percentage refund of premium which is prorated to the employees in the form of a dividend.

Workmen's Compensation Insurance. Workmen's compensation insurance wherever written is compulsory by law. It had its origin in Germany in 1838. In the United States the first compulsory law, that of the state of Montana, was passed in 1909. Early workmen's compensation laws were opposed in the courts. In 1911, Wisconsin enacted a workmen's compensation law which became a standard for many other states and was finally adjudicated as constitutional by the United States Supreme Court. Of the forty-eight states, all but five—Arkansas, Florida, Mississippi, North Carolina, and South Carolina—have some form of workmen's compensation laws today. In many states, the workmen's compensation laws cover only employees engaged in hazardous or dangerous occupations. In theatres, this applies only to motion picture operators and engineers. The schedule of indemnifications under most workmen's compensation laws are fixed by state statutes.

The employer pays the premium to the state or to an authorized private carrier, if permitted by the state, the premium being a pay-roll percentage based upon an annual audit.

The philosophy of the workmen's compensation insurance is somewhat like that of the Social Security Act and may be described as follows: The responsibility for injuries, and by this token for their restitution, is on society and not on the individual employer or employee. Attempting to allocate the personal fault in any given accident is beside the point and arrives nowhere. The employer offers the most convenient medium for collecting the funds necessary to pay this indemnity, but the employer is only the agent of society and society will be expected to pay the bill ultimately in the form of higher prices. Workmen's compensation has for its central idea compensation for loss of earning power. In most states it includes medical and surgical aid for the disabled and sets up a schedule of indemnification for every kind of accident or injury.

Employer's Liability Insurance. Employer's liability insurance must be distinguished from workmen's compensation. Employer's liability insurance is a protection the same as public liability against the suit of employees and their right to sue, and covers employees who do not come under workmen's compensation insurance, as well as those thus provided for.

Fidelity Bonds. The treasurer, cashier, manager (if working for a corporation), bank messenger, and anyone entrusted with the funds should be required to give a fidelity bond. If theatre employees are of good moral character, such bonds can be secured from any surety company. A fidelity bond is a contract between the theatre and the company to indemnify the theatre for loss to a certain sum, due to defalcations of an employee, if reported within a stated period. Before a fidelity bond is issued, the company investigates the employee through a central reference bureau maintained by all bonding companies, and the bond will be refused if a prospective employee ever has defaulted on a previous bond. This provides a check upon the character of the employee without expense to the employer.

Fidelity bonds are of two natures: (1) a specific coverage on a certain position or (2) a blanket policy covering all employees. The blanket coverage rates are based on three classifications of employees. Class A covers managers, assistant managers, treasurers, telephone operators, and cashiers. Class B covers janitors and office clerks. Class C covers ushers and all other employees. The third classification in most policies is given gratis if the theatre is carrying the first two coverages.

Social Security Act. The Social Security Act was passed by Congress in 1936 and should probably be classed as personnel taxes. Its purposes and intricate ramifications need no discussion here. Its administration is not particularly complicated. Postmasters are equipped to give complete information and advice in its operation.

Use and Occupancy. Use and occupancy insurance assures the theatre a fixed revenue for a limited time if the theatre is closed through fire, act of God, inevitable accident, or structural defects, or if closed by city, state, or federal authorities under martial law, health quarantine, or other emergency. The continuing income is determined by deducting the expenses that cease during such a period, and adding the average profit the theatre has been earning to the expenses that continue. Use and occupancy insurance offers needed protection where the theatre is obligated under contracts that cannot be voided or suspended during an emergency.

Holdup, Robbery, Burglary, and Kidnap Insurance. Holdup, robbery, burglary, and kidnap insurance, as generally written in one policy, contracts payment for loss to a certain amount or for damage through certain specified conditions. The premium rates are excessive considering the protection the theatre receives and, if it were not for the fact that employees would foolishly attempt to protect the money during a holdup and endanger their lives, it would be cheaper for a theatre to carry its own protection.

Modern box-office safes have been so developed as to make burglary almost impossible. The safes are set in concrete in the box office, with a slot through which the money can be slipped hourly or whenever desired. If a holdup occurs and the safe is being put to its practical purposes, the amount a theatre would lose would be very small.

The theatre which is carrying holdup, robbery, and burglary insurance is paying a premium for obsolete and careless handling of money. An investment of less than $100 will equip the theatre so that loss from burglary, holdup, and robbery is minimized and the insurance is unnecessary.

Safe and burglary insurance protect against forcible entry into the safe. Therefore, the theatre manager has added kidnap insurance, which covers instances where the theatre manager is kidnaped on or off the theatre premises and forced to open the safe and deliver over the cash.

Receipts vary daily in theatres, and premium economies can be realized by arriving at protection under different daily rates determined according to receipts: (1) the minimum daily protection for the 295 days of the year in which the bank is open; (2) a special rate for Saturday and Sunday, when the receipts are from two to five times larger than on week days and when the cash must be held an extra day;

(3) a special rate on the eighteen legal holidays on which the banks are closed.

The holdup policies also take two different rates: interior holdup by force is more than double the messenger rate covering holdup while the money is en route to the depository.

Earthquake and Tornado Insurance. Where it is needed, the rates for property damage on earthquake insurance make it almost prohibitive. Where earthquakes are not likely, the insurance is not needed. Earthquake protection in territories common to earthquakes generally excludes damages to the first 10 per cent of the value of the building. The rates on tornado insurance are somewhat comparable to those on earthquake. They vary as to the territory, and few theatres, except where the policy is included with fire at a trifling cost, have found it advisable to carry it.

Plate-glass Insurance. The standard policy contracts that the insurance company shall replace, without unnecessary delay, any broken glass or any lettering or ornamentation thereon insured thereunder, or pay for the same in money within a specified limit as the company may select. Like burglary, holdup, and robbery, plate-glass insurance is too expensive. In most instances, it does not pay the theatre to carry plate-glass insurance.

Four major elements determine the rate on a risk:

1. The kind of building in which the glass is installed.
2. Location of the building.
3. Location of the glass in the building, or exposure.
4. The kind and use of glass insured.

The insured has the privilege of selecting for coverage as many or as few plates in a theatre as desired, and it may be to the advantage of the theatre to insure just that glass which is in the greatest danger of being broken. A multiplicity of factors involve plate-glass loss. An underwriter's chart gives the following:

Cause	*Percentage of Claims*
Articles being thrown	14.8
Slamming doors	5.5
Wind storms	5.3
Automobiles throwing pebbles	5.1
Miscellaneous, which includes awnings, defective settings, drunks, explosions, flood, frost, snow, settling of the building, street disturbance, showcase hazards, and sun action	30.7
Workmen and burglary	33.
Unknown	5.5

Our own experience with plate glass is that the cost of insurance makes it advisable for the theatre to assume the risk.

Boiler Insurance. "Boiler," one of the oldest forms of insurance, originating in 1860, is most important for theatre consideration. The boiler and heating plant represent a substantial investment. A special feature of the insurance is an annual or semiannual inspection by the underwriters. Their reports are often worth the premium cost of the insurance in protecting and furthering the life of the plant.

Boiler insurance is to indemnify for damage to property of the insured and for the insured's liability for damage to the property of others caused by explosion, collapse, or rupture of the boiler or heating system. The policy also covers the legal liability of the insured against injuries to the persons, as well as the property, of others. The policy, though general, limits the recoverable loss in terms of its causes because of the manifest impossibility of describing precisely its effect on the insured object. While plate-glass insurance, burglary insurance, and use and occupancy insurance can be withheld by the owner, steam-boiler insurance is practical for the theatre.

Perishable Art Displays. Necessity often forces a theatre to carry a policy to protect a fine art display, a historical collection, or a unique piece of machinery that has a general interest and is being shown in the lobby or foyer of the theatre. Each such display calls for a specialized policy and a specific coverage as to the time and location of display. Many companies will not take risks of this nature, and the rates when written are high.

Sprinkler and Flood. Like earthquake insurance, sprinkler and flood have their value in specific buildings or locations. The rate is based on the estimated risk. This item is seldom a part of theatre coverage. Some smaller insurance companies write a ten- or twelve-point policy and sprinkler and flood insurance are often included at very small expense.

Performance Insurance. The value of performance insurance is largely in its possibilities of advertising and attention for an outstanding attraction. It is bought for special coverage. The company contracts to pay the theatre if it rains at a certain hour or on a certain day, or if the actor falls and breaks his leg or stubs his toe. Reputable insurance companies do not want to be bothered with coverage of this nature, and theatre companies employing it do so generally for its particular advertising value.

All-risk Insurance. Theatres borrow or rent fine articles, tools, or paraphernalia for display, stage props, or advertising. The articles may be lost, stolen, or damaged while in use or in transit from or to the theatre. An all-risk policy, which carries a low premium rate, gives blanket protection for the borrowed or rented articles. Annual premium rates as low as $10 will give a blanket protection up to $500, but generally exclude works of art and perishable articles.

Elements of a Theatre Lease

The preparation of a theatre lease requires a special knowledge. A lawyer can clothe the document in legal diction and form, but only experience can provide the practical features so essential to a livable and profitable tenancy.

Comparative Rentals. Theatres pay for rent in favorable times, on an average, between 7 per cent and 12 per cent of their gross receipts. Large department stores anticipate their rent at 2 per cent to 3 per cent of their gross sales. The retail drug trade has established 4 per cent of the gross sales of a small store, grossing $40,000 annually, and 6 per cent of the gross sales of stores grossing better than $100,000 annually, as a fair rental formula. Chain groceries attempt to keep their rental within 2½ per cent of their expected gross sales. Theatre rent is based on the theory that the building, being suited to only one purpose, carries an extra risk to the landlord. With such a classification, the tenant should receive the consideration necessary for a one-purpose enterprise and have the benefits of special needed requirements.

Leases which call for a fixed sum of rent for a certain period of time, then increasing rent over the future years, are never to the advantage of the lessee and should be avoided. If the location must be protected, options can be secured.

Title Examination. The abstract of title to leased properties should always be examined to determine the incumbrances, if any, ahead of the lease.

It is important for the lessor to covenant that he has a good and marketable title and that the lessee shall enjoy peaceable possession of the premises.

Recording. In most states it is not necessary to record a lease, because possession of the premises gives notice to the world of the lessee's rights, but the lease should be recorded in states where the above rule does not obtain. Where there is an incumbrance ahead of the lease, the mortagee or mortagees should be a party to and should agree to abide by the terms of the lease in the event of a foreclosure of the mortgage. This agreement should be recorded.

Survey. The ground upon which the theatre building is located should be surveyed before the lease is entered into. If there are any questions concerning party walls or property lines, easements, or rights of way, the lessor should clear them or give the lessee proper protection against future difficulties.

Easements or rights of way in connection with adjoining property, which are necessary to the theatre's operation, should be fully investigated and defined in the lease. It does not necessarily follow that a lessee may make use of easements or rights of way merely because a prior lessee has done so. Failure to follow this procedure may cause much trouble between the lessee and adjoining property owners. If a complete agreement is not made prior to the execution of the lease, the lessee must negotiate at a disadvantage because the adjoining property owner then knows of the lessee's absolute need for the easement or right of way.

Signs, Marquees, and Sidewalks. Illumination, the marquee, and the sidewalk are the important advertising factors of a successful showhouse. The theatre lease should provide that no sign, marquee, advertising, or ornamentation can be put on stores or adjoining businesses in the same theatre building that do not have the approval of the tenant. The same clause should also provide that there shall be no sidewalk obstructions and that the theatre shall have the right to line its crowds in front of stores or businesses which adjoin the theatre, so long as this does not conflict with city ordinances.

The Lessee. The lessee should be a corporation rather than an individual or individuals. It is generally advisable to organize a corporation for each theatre, or at least for the theatres of each town. Where practical, the corporation should be organized under the laws of the state in which it operates. The penalties of qualifying foreign corporations to operate in some other state often offset the advantages of the foreign charter. If necessary for an individual or individuals or another corporation to guarantee the lease, where the liability is large, the guaranty should be limited to a specifically fixed amount which will operate as liquidated damages in case of the lessee's default.

Duration of Lease. The length of a theatre lease should be based upon the age and future of the building and competitive conditions and opportunities of increased patronage in the immediate territory. Where a building is to be erected for theatre purposes, and the trading center promises continuous development, leases of fifteen and twenty years are practical. However, it is seldom that a building is leased out from under the tenant, and shorter leases have important advantages. Less than 10 per cent of all long-time theatre leases have been completed as written. The rapid changes in the business, the constant remodeling and rebuilding of theatres, the money for which is generally furnished by the lessee, enable the lessee constantly to negotiate to advantage, if the duration is not too long. A lease of five or ten years can be renegotiated two or three years before termination, and the lessee always has contemplated improvements which offset rent increases the lessor expects.

State Building Laws and City Ordinances. State building codes and municipal ordinances are becoming more stringent, and every lease should contain a clause whereby the lessee shall be relieved from making rental payments during any period when the premises are unfit for occupancy for theatre purposes. If the description of the property in the lease merely includes the ground and the building, the lessee is obligated to make any structural changes required to comply with municipal and state ordinances. If the lease specifically states that the building is to be used for theatre purposes, it becomes the obligation of the lessor to keep the building fit for the purpose for which it is leased, and the expense incurred for compliance, which is often a major item, must be borne by the lessor.

Theatres are quasi-public enterprises and can be closed in the public interest during periods of epidemic, strike, or martial law. In the tenant's interest, the lease should provide that if the theatre is closed by the city, state, or federal authorities under martial law, health quarantine, or other emergency, lessee shall be relieved from making the rental payments during such periods and rental payments made in advance shall be credited upon the next ensuing rental payments to be made.

Repairs and Upkeep. It is customary for the lessor to agree to maintain the roof and walls of the structure and for the lessee to covenant to maintain the interior of the building in good repair. The lessee's covenant should be limited to maintaining in good repair the interior of the premises and such fixtures or other equipment as are affected by the lease, with *damage by ordinary wear and tear, fire, structural defects, acts of God, and inevitable accidents excepted.* It readily will be seen that the lessee is responsible for damage to the premises unless the same is specifically excepted from his covenant to maintain the premises in good repair.

Other Protection Clauses. One of the most important clauses in any lease covers fire, acts of God, and inevitable accidents. A standard clause cannot be offered, but the lessee should seek the three following protections: (1) the option to cancel the lease; (2) the obligation of the lessor to rebuild the property or repair it at lessor's expense in such manner that the same shall be equal to said leased property prior to such damage, the work to begin within reasonable time; (3) in the event the lessor does not commence said repairs or replacements within a reasonable time following such damage, and thereafter proceed with due diligence, the lessee, at lessor's election, should have the right to make said repairs or replacements and deduct the cost thereof and all reasonable expenses in connection therewith from the next ensuing payments of rent, or to terminate the lease.

It is customary for the landlord to ask for a clause to defend, save, protect, and hold harmless the lessor from damages arising out of actions or accidents caused by the lessee on the premises. The lessee can secure protection in the event such a clause is necessary by having a public liability policy issued in the name of the lessor, but this is an item of expense generally equivalent to one month's rent, and it is a protection the lessor should provide at his or her own expense.

The usual bankruptcy clause which agrees that, if the lessee becomes insolvent or is adjudicated a bankrupt in voluntary or involuntary proceedings the lessor may at lessor's option declare said lease terminated, is one-sided and particularly disadvantageous to a theatre tenant. While the clause is probably fair in commercial enterprises, a great part of a theatre's value is its good will and its value as a going concern. The worth of a lease is minimized when it carries a clause that permits the forfeiture of the tenant's property without a default in the performance of the lease.

The limited liability clause is becoming more acceptable, and, where the future possibilities of the property do not warrant the obligation of a long-time lease, the lessee can attempt to limit the rental liability by providing for the cancellation of the lease at any stipulated time on the payment of a certain sum of money.

When a theatre is taken by a small corporation and the landlord is not satisfied with the security, the lessee can often meet the situation by agreeing to guarantee, for a *limited period of time*, the rental obligations through another company or individual.

As long as any theatre stands vacant, it seems that there always will be someone willing to open and operate it. Where a lease on a closed house is expiring, exhibitors have often been able to rid their operations of the building and protect themselves from its competition by agreeing to pay the landlord a certain sum for the commercialization of the property, the landlord agreeing that the premises will not again be used for a theatre for a certain period of time, such as five or ten years. The agreement should then be recorded.

An inventory of the theatre equipment, or any equipment which is part of or used on the building, should be attached to the lease. The lessee should avoid inventorying perishable and miscellaneous articles and the inventory for lease purposes should cover just the substantial fixtures.

The lessee should avoid furnishing heat to subtenants. Commercial and professional enterprises have operating hours different from theatres and what may appear as a small item of expense from the actual fuel or light consumed will become a major item in the servicing through diversity of hours and increased engineer's salaries.

Before entering into a lease, the lessee should secure from the city or state building inspector a statement of the condition of the building, detailing the exact status of the structure in relation to municipal and state laws.

The lease should provide for written notice of default and demand for the performance before there can be a termination and there should be a period of fifteen or thirty days for the correction of the default before the lease can be terminated.

Sample form of a short theatre lease is as follows:

THIS INDENTURE, made this day of A.D. 19 , between , as Lessor s, and , as Lessee s;

WITNESSETH, That in consideration of the payment of the rent and the keeping and performance of the covenants and agreements by the said lessee s hereinafter set forth, the said lessor s hereby leases unto the said lessee s the following described premises, situate in the City of , County of , State of , to wit:

TO HAVE AND TO HOLD the same with all the appurtenances unto the said lessee s from twelve o'clock noon of the day of A.D. 19 , until twelve o'clock noon of the day of A.D. 19 , at and for a rental for the full term aforesaid of______________dollars payable in monthly installments of______________dollars per month in advance, on or before twelve o'clock noon, on the day of each calendar month during said term, at the office of .

As a part of the consideration of the execution of this lease by lessee s, said lessor s warrant s that lessor s is are well seized of the above described real property in fee simple, and that if lessee s shall perform all the covenants of this lease by said lessee s to be performed, the lessee s shall and may peaceably and quietly have, hold and enjoy the said demised property for the full term aforesaid; and lessor s covenant s to maintain the roof and walls of the demised improvements in good repair at the expense of said lessor s.

And the said lessee s in consideration of the leasing of said premises as aforesaid, covenant s and agree s as follows, to wit: to pay the rent for said premises as hereinabove provided; to keep the improvements upon said premises, except the roof and walls thereof, in good repair at the expense of said lessee s, damage by fire, act of God, inevitable accident, ordinary wear or structural defects excepted; to use said premises for no purpose prohibited by law; to keep the sidewalks in front of and around said premises free from ice and snow, and said sidewalks and premises free from all litter, dirt, debris and obstructions; to keep said premises clean, and in the sanitary condition required by all ordinances and health and police regulations; to neither permit nor suffer said premises, or the walls or floors thereof, to be endangered by over loading, nor said premises to be used for any purpose which would render the insurance thereon void or the insurance risk more hazardous, nor make any alterations or change in, upon, or about said premises without first obtaining lessor' s' written consent thereto; to permit the lessor s to place a "FOR RENT" card upon said premises at any time after thirty (30) days before the end of this lease; to allow said lessor s at any reasonable hour of the day to enter into or upon and go through and view said premises.

And the parties hereto hereby further agree that:

All assessments for water rents that may be levied against said premises for any part of the term of this lease shall be paid by the less s, and all charges for heating the said premises shall be paid by the less s, and all charges for lighting the said premises shall be paid by the less s, before the same becomes delinquent.

If, after the expiration of this lease, the lessee s shall remain in possession of said premises, and continue to pay rent without a written agreement as to such possession, then such lessee s shall be regarded as a tenant s from month to month at a monthly rental, payable in advance, equivalent to the last monthly installment hereunder.

In the event said leased property or any part thereof be so damaged by fire, act of God, inevitable accident or structural defects, that the same cannot be used for theatre purposes, the lessor s shall rebuild, repair or replace the same at lessor' s' expense, in such manner that the same shall be equal to said leased property prior to such damage. In the event said lessor s shall not commence said repairs or replacements within sixty (60) days following said damage, and thereafter proceed therewith with due diligence, said lessee s, at lessee' s' election, may proceed to make said repairs or replacements and deduct the cost thereof and all reasonable expenses in connection therewith from the next ensuing payments of rental required to be made hereunder, or said lessee s, at lessee' s' election, as aforesaid, may terminate this lease. Said lessee s shall be relieved from making the rental payments provided hereby during such part of the above-mentioned period as said premises shall be unfit for occupancy for theatre purposes, and also during such period as the theatres in the above City may be closed by the City, State or Federal authorities under Martial Law, Health Quarantine, or other emergency, and rentals paid in advance for such periods shall be credited upon the next ensuing rental payments to be made pursuant hereto.

The lessee s shall not assign this lease without the written consent of said lessor s, provided, however, that the lessee s, at any time, and from time to time, may assign this lease to any corporation which is a subsidiary or parent of or affiliated with the lessee s without said consent, in the event said assignee thereupon agrees to perform the obligations of this lease. The provisions of this paragraph shall apply to and inure to the benefit of the assigns of lessee s, and wherever the term "lessee s" is used in this paragraph, it shall include the assigns of lessee s.

In the event said lessee s abandon s said premises and any part of the rent herein reserved be unpaid, then the lessor s may, without in anywise being obligated so to do, and without terminating this lease, retake possession of said premises, and rent the same for such rent and upon such conditions as the lessor s may think best, giving credit for the amount of rent so received, and said lessee s shall be liable for the balance of the rent herein reserved until the expiration of the term of this lease.

If the lessee s shall fail or neglect to keep, perform or observe any or all of the covenants to be kept, performed or observed by the lessee s for a period of fifteen (15) days following written notice and demand for the performance thereof to be given by the lessor s to the lessee s, and notwithstanding any waiver of any prior breach of said conditions, this lease thereupon shall terminate and said lessor s, without further notice or demand, may enter upon said demised premises and may thereupon expel and remove forcibly the lessee s, and those claiming under lessee s without being deemed guilty of any manner of trespass for so doing.

All the covenants and agreements in this lease shall extend to and be binding upon, the heirs, executors, administrators, successors and assigns of the respective parties hereto.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals the day and year first above written.

______________________________(SEAL)
______________________________(SEAL)
______________________________(SEAL)

ASSIGNMENT AND ACCEPTANCE

For value received , assignor , hereby assign all right, title and interest in and to the within Lease unto assignee, heirs and assigns, with the express understanding and agreement that the said assignor shall be and remain liable for the full payment of the rent reserved and the performance of all the covenants and agreements made in said Lease by the part of the second part therein named, and will pay said rent and fully perform said covenants and agreements in case said assignee shall fail so to do; and in consideration of this assignment the said assignee hereby assume and agree to make all the payments and perform all the covenants and agreements in said Lease contained, by the part of the second part therein agreed to be made and performed

Witness hand and seal this day of , A.D. 19__

________________________________(SEAL)
________________________________(SEAL)

CONSENT TO ASSIGNMENT

Consent to the assignment of the within Lease to is hereby given, on the express condition, however, that the assignor shall remain liable for the prompt payment of the rent and performance of the covenants on the part of the second party as therein mentioned, and that no further assignment of said Lease or subletting of the premises or any part thereof shall be made without further written assent first had thereto.

Witness hand and seal this day of , A.D. 19__

________________________________(SEAL)

LESSOR'S ASSIGNMENT

In consideration of One Dollar, to in hand paid, hereby transfer, assign and set over to and assigns interest in the within Lease, and the rent therein reserved.

Witness hand and seal this day of , A.D. 19__

________________________________(SEAL)
________________________________(SEAL)

The Theatre Inventory

The theatre inventory serves several purposes. It is not part of the official bookkeeping or accounting system, but it is as important to management as any of the other records. A perpetual inventory should be kept accurately. Every piece of equipment is catalogued, with the date of its purchase, source of purchase, serial numbers of the equipment, and its value. When new equipment is added or old equipment is eliminated, the inventory must be brought up to date.

It is said that the loss of equipment through neglect, lending, or employees' carrying off tools and miscellaneous articles is as costly to a theatre as the wear and tear of use. The inventory is the only protection against this evil. Equipment which is not in use should be stored and tagged, and the inventory should show its location.

In theatres which are leased fully or partially equipped, a complete inventory giving value of equipment and date of acquirement should be attached to the lease.

Replacements can quickly be made by reference to inventories. Insurance losses are adjusted on the basis of inventories. The inventory is a ready reference in problems with tax collectors. Inventories should be completely revised annually.

No two inventories have the same standard form, but a general outline is suggested in the forms shown on the following pages.

INVENTORY

Theatre________________Policy________________
Street__________Town__________State__________
Owner of property______________________________
Equipment owned or leased__________Date__________
Taken by____________________________________

SIZE OF THEATRE

Length__________Width__________Height__________

SEATING

	Quantity	*Make*	*Style*	*Upholstered or Veneer*	*Condition*	*Estimated Value*
Main Floor						
Balcony						
Total seating						
		ORCHESTRA PIT				
Music stands						
Chairs						
Pianos						
Other equipment						

ELECTRIC ENERGY

Light
Voltage____Phase____Cycles

Power
Voltage____Phase____Cycles

RATE SCHEDULE LIGHT, POWER AND GAS

Light________________Furnished by:____________
Power:________________Furnished by:____________
Gas:________________Furnished by:____________

BOX OFFICE

Article	*Make*	*Serial No.*	*No. of Units*	*Condition*	*Estimated Value*
Ticket venders					
Coin changers					
Fans					
Heaters					
Chairs					
Other equipment					

OFFICES

Managers, publicity, etc.

Article	*Make*	*Size or Model*		

CARPET AND RUGS

Description	*Location*	*Size*	*Condition*	*Estimated Value*

DISPLAY FRAMES

ORGAN

Name______________________________Net cost $__________

Style or model________Number of manuals_____Number of sets of pipes_____

Total number of pipes________Number of organ chambers________
Sets of pipes per chamber________
Location of each chamber________Condition of organ________
Make of blower________
Location of blower________
Serial number________Speed________Wind pressure________
Make of blower motor________
Serial number________Volts________Horsepower________Speed________Phase________
Make of organ generator________
Serial number________Volts________Ampere________Speed________
Direct or belt drive________Condition of blower________

REMARKS

List sets and pipes in each chamber

* * *

PROJECTION ROOM

Length________Width________Height________
Length of throw________Size of picture________
Make and size of screen________

	Serial No.	*Model*	*Motor No.*	*Voltage*	*Cycles*	*Condition*	*Estimated Value*
Film projectors							
Lamp houses							
Effect projectors							
Spot projectors							
Motor generators		*Amperes*					
Motor generator motors							
Make of rheostat							

PROJECTION ROOM (*Continued*)

	Quantity	*Size*	*Focus*	*Condition*	*Estimated Value*
Film projection lenses					
Effect projector lenses					
Make of automatic rewind					
Make of hand rewind					
Make of speed indicator					
Make of film waxer					
Make of film cabinet					
Color wheels or changers					

PROJECTION ROOM (*Continued*)

Carbons Size—Used For	*Quantity*	*Positive-size*	*Negative-size*	*Condition*	*Estimated Value*
Film projectors					
Effect projectors					
Spot projectors					
Searchlight					
Make of dimmers		*Capacity*			
Make of reels					
Make of switch board	*Open*	*Enclosed*	*Capacity*		
Make of projector bases	*Quantity*				
Other equipment					

Type and classification of vitaphone, movietone, or other mechanical sound-producing installation.

STAGE

Proscenium opening ______ Width ______ Height ______
Width of stage ______ Depth of stage ______
Height to gridiron ______
Location of pin rail ______

Total sets of lines ______ Steel cable units ______ Hemp units ______

Electrical Equipment	*Type*	*Capacity*	*Condition*	*Estimated Value*
Make of switchboard				
Make of dimmers	*Quantity*			
Floor pockets				
Border lights—give description		*No. of Lamps and Wattage*		
Foot lights—give description				

STAGE (*Continued*)

Electrical Equipment	*Quantity*	*Size*	*Condition*	*Estimated Value*
Make of spot lamps, on stands				
Make of spot lamps, hanging				
Make of olivettes, on stands				
Make of olivettes, hanging				
Spot color frames				
Olivette color frames				

	Serial No.	*Horsepower*	*Voltage*	*Cycles*	*Phase*		
Make of curtain hoist							

HEATING EQUIPMENT

Give detailed description of heating system, name, number and size of units or heaters

	Condition	*Estimated Value*

JANITOR EQUIPMENT

List all cleaners, work lights, etc.

FIRE EQUIPMENT

	Quantity	*Size*	*Location*	*Condition*	*Estimated Value*
Lengths of fire hose					
Make of fire extinguishers					
Fire axes					
Pike poles					

VENTILATING EQUIPMENT

		Location	*Size*	*Volts*	*Cycles*	*Condition*	*Estimated Value*
	Make of ceiling fans____						
	Make of portable fans____						

List all fans, blowers, pumps, and compressors

	Make—Article	*Location*	*Size*	*Size and Type of Pulley*		
A:						
B:						
C:						
D:						
E:						
F:						
G:						
H:						
I:						

	Make of Motors	*Serial No.*	*Horsepower*	*Volts*	*Cycles*	*Phase*	*R.p.m.*		
A:									
B:									
C:									
D:									
E:									
F:									
G:									
H:									
I:									

OUTSIDE ILLUMINATION

Signs, Marquee, Flood, Display Lighting

Complete Detail—Reading Matter, Size, Number, and Make of Letters, Overall Dimensions, Method of Operation, Number of Lamps and Wattage. Color Hoods, Size and Color	*Location*	*Condition*	*Estimated Value*

INSIDE ILLUMINATION

Fixtures—Cove and Strip Lighting

Number, Size and Description of Fixtures. Number and Color of Lamps and Their Wattage. Number of Color Hoods, Size and Color	*Location*	*Condition*	*Estimated Value*

MISCELLANEOUS

Chairs, mirrors, portable lamps, draperies, wall tapestries, portraits, tables, smoke stands and other furnishings in foyer, mezzanine, rest rooms, etc.

Article	*Location*	*Description or Size*	*Condition*	*Estimated Value*

Determining Theatre Values

A few years ago the writer was a member of a committee working on the expansion program of a circuit. Our bank account was ample, and the company was eager to expand. Competition with rival circuits was keen, and the mad rush for more theatres demanded quick decisions and immediate, if not conservative, action.

The accepted formula for determining the worth of a theatre was the book value of the business, plus from three to five times the profit of a given year. The company always insisted upon a new ten-year lease on the building. Small independent circuits always wriggled out with nearer five than three times their profits as a sales price, depending upon the strategy of their position.

The practice of evaluating theatres on the inventory, plus profits over one year, or even five years, should be abandoned. An appraisal cannot be made upon an inventory-and-profit equation. It is the future that is being purchased, and the future cannot accurately be valued by the figures of yesterday.

The books tell the story of surplus earnings over fixed charges for each year the theatre has been in operation, but this is only the start. The fiscal reports should further be segregated seasonally, with each item of expense broken down to show the percentage fluctuation against the gross as a whole. Here the book information ends, and the real showman begins to gather data far more important in approaching a valuation.

Real Values. The possibilities of the location depend upon the nature and character of the patronage, the climatic conditions, the drawing area and transportation facilities, parking accommodations, isolation from other amusement centers, and the likelihood of future competition. An inspection and inventory of the equipment will indicate when major improvements will be needed and the estimated number of years that the building in its present state will satisfy its patrons.

Building Regulations. A study of the city building code, the zoning ordinances, and the fire and police regulations in their application to a particular theatre is of utmost importance. Expensive leaseholds have often been condemned or threatened with condemnation suits by the city. It is natural for a city to permit a long-established theatre to get by with structural units which do not conform to the code, but to demand code conformity as soon as the theatre changes owners. Quite often the city building department has forced an extensive modernization program upon a new owner immediately after his taking possession.

Almost every state is spotted with a few ghost cities, for some natural reason doomed to thrive for a few years and then fade away. A profit-and-loss statement at the height of a boom, without further investigation, would be an irresistible invitation to invest in such a town.

An examination of the business life of the community will show the diversification of industries. Pay rolls give the picture. In a single-industry town, or a community that depends on one particular business for its prosperity, the show business will be subject to fluctuation, and the stability of the investment cannot be assured.

The wise showman knows that under normal conditions the theatre or theatres will annually receive from $1.50 to $2 of every $100 circulated among the retail merchants. He can investigate the bank deposits and the daily trade records and rate the theatre quite accurately. Comparative records have proved to him that the grocers and butchers together will gross, in normal times, about ten times as much as the theatre or theatres of the community.

The Bureau of Home Economics of the Department of Agriculture gives these figures for 1935–1936: Out of every dollar spent by the American family for any type of amusement, 29 cents was for motion pictures. The average family in New England villages spends $12 a year on motion pictures; the Central and Atlantic group spends $10 a year; the Mountain and Plains states spend $16, and the Pacific Coast states, $15. The white population in the Southern states spends $16 per family.

Our own survey has shown that a poor motion picture theatre manager will get only 25 cents out of every dollar spent in a community for amusements, while a more aggressive and capable manager will secure as high as 40 cents. University towns have the highest percentage of amusement money, often spending an average of $12 per capita per annum with the motion picture theatre.

In making his appraisal, the showman knows that general high prices invariably mean a good show town, and he understands the relationship of the prices of haircuts, meals, hotel rooms, gas, and oil to his admission price. The advertising in the daily newspapers gives him a slant on conditions and tells him how far his trade area extends. The chamber of commerce has data he must not overlook.

He realizes that the isolation of his trade territory helps him to control his business. A city that is the only trade center of an area is better than one where a choice is offered between two or more cities. The percentage of drain by near-by metropolitan trade centers is less in an isolated locality.

The churches, the schools, the industries, and the habits of the people indicate the nature and character of the patronage. Climatic conditions will partly foretell the seasonableness of business.

A Formula. The seller's viewpoint differs from that of the buyer, and the seller always has his reasons. The following formula is a safe guide for the conservative purchaser: A fair rental on an unfurnished theatre is from 7 to 12 per cent of the average gross receipts. The theatre rental for a completely furnished theatre can be between 12 and 17 per cent of the annual gross receipts. There are a few theatres paying as much as 20 per cent of their gross receipts for rent, but they offer no rule for conservatively determining theatre values.

In a well-planned house, the theatre furnishings and equipment will represent 20 per cent or 25 per cent of the total investment. A fair rental on theatre equipment and furnishings is 12 per cent of the actual depreciated value at the time of the lease if the landlord pays the taxes and the tenant is responsible for maintenance, or 10 per cent if the tenant pays the taxes and is responsible for maintenance. A lease between landlord and tenant to cover theatre equipment has its special provisions for replacements and new equipment.

A theatre building that is well located and has a ten- to fifteen-year life is most conservatively worth a hundred times the monthly rental. A conservative rental, therefore, for a theatre grossing $100,000 annually would be 7 to 12 per cent of the gross. Let us say $10,000 a year or $833 a month, and the value of the property without equipment would be approximately $83,300 (a hundred times the monthly rental). The value of equipment at 25 per cent would make the total investment $104,125. The above formula is, of course, conservative and applies only to building and equipment appraisal rentals. The value of the business is another story.

Efforts have been made to establish a formula on a per seat basis for rental and investment. Briefly, it has been assumed that first-run theatres in metropolitan centers could pay $3 per month rental per seat. A first-run house in a smaller town could pay $1.50 per seat a month, and theatres in still smaller towns, $1 per seat. Neighborhood theatres could pay 50 cents per seat. The formula has been juggled back and forth to fit every classification, but it never works and has not a practical or sound basis.

Regardless of exceptional conditions or favorable lease, no theatre business is worth more than four times the average profit per year, computed on a five-year basis. In making such a calculation, the first year's business of the theatre, if it is a new house, should be excluded. To warrant this price, the operation must be unusual, noncompetitive, and superior in every respect.

A fair price for a theatre business is the inventory value of equipment plus the profit of two years. Occasionally there may be an operation warranting the inventory value plus an average profit for three years, but more likely it will be worth the book or inventory value plus one year's or two years' profits.

Leases on new buildings are frequently sold before the theatre is ready to open. If the purchaser is to equip the theatre, the bonus should be very small. It should not, at the most, exceed the first six months' or the first year's profits.

In determining theatre values, then, we come to the following formulas:

Rental of Building without Equipment. Seven to 12 per cent of what may be expected as the annual gross receipts, based on not more than 6 per cent for the ground value and 10 per cent for the building cost plus proper allowances for taxes and upkeep of roof and sidewalks.

Value of Building. One hundred to one hundred and twenty times monthly rental.

Rental Value of Equipment. Ten per cent of actual worth if lessee maintains and pays taxes, or 12 per cent if lessor pays taxes and lessee maintains equipment.

Value of Equipment. Should not exceed 20 per cent or 25 per cent of value of building and land.

Value of Business. One to three years' net profits, computed over five-year period. In rare instances, where theatre has exceptional setup and good outlook for the future, four times annual net profits.

Of course theatre sales will always be like horse trading. Many factors enter, such as the law of supply and demand, or how badly one wants to buy or sell. Seldom or never is there a case when actual values are the only basis of a deal, and even they would be impossible to determine accurately. We have here presented some of the elements that will appear in almost any deal. We offer the priming for the pump. The arguments can and will flow freely.

Architectural Do's and Don't's

Theatre planning and building calls for a specialist. It is not expected that the average manager will be an authority on theatre designing, and it is seldom that the ordinary run of architects has a practical knowledge of the subject. Few architects are engaged for the construction of more than one or two theatres in a lifetime and the ordinary theatre manager plans about the same number of showhouses. The botched theatre buildings standing in every city are their monuments.

The first and best economy in building a new theatre or rebuilding an old theatre is to engage an experienced architect specializing in the theatre field. This alone does not insure a practical theatre. Architects do not live with the theatre after it is completed. They may visualize and plan a beautiful building, but it may be lacking in practical utility. The theatre manager must be ready to supply the utilitarian ideas.

A first consideration to be remembered in theatre planning is that the building, as a rule, dates itself. Seldom do you find a building whose age cannot be determined within a few years by its style of architecture. The old opera house represents a certain period; Grauman's Egyptian created another vogue, to be followed by the Chinese, Oriental, Mayan, and other dated houses. Eberson's atmospheric theatres gave a new twist. The Paramount Theatre, New York, and the Publix de luxe houses have their definite character. The Fox Imperial dreadnaughts of San Francisco, Detroit, Philadelphia, and San Diego were followed by miniature reproductions wherever new theatres were erected. The Roxy cathedral started and ended a cycle, and the Music Hall brought in the modernistic theatres.

While the dating of theatres may not be a serious detriment to their later value, the life of a showhouse is enhanced by its completeness in detail and its ready adaptability to various policies. Its years are lengthened by localizing it somewhat to an atmosphere native to the community.

From a practical standpoint the architect should not be permitted to copy the detail of another theatre, without weighing its specific fitness, no matter how successful or popular the theatre may be. Most theatre executives in the country can tell by looking at a house the source of the original plans. These widely copied plans generally carry all the mistakes and impractical features of the first building.

Here are a few do's and don't's which can be checked against the plans and specifications before construction begins. The list is by no means complete, and a theatre has never been erected which, as it starts its forty years' history, could not be improved in a practical way if the architect had had the experience of the theatre manager in living with the job day by day. In fact, the list here given is taken from actual experience, and it represents the mistakes and omissions, many very incidental in their nature, of a hundred theatre constructions. The notes were started ten years ago and are the result of actually checking each completed job to ascertain what would be planned differently if the job were to be done over.

Front Exterior. Where sidewalks are being built, they should be colored or colored material should be laid in designs. The focal point of the design should be the box office. The finish, in climates with seasonal changes, should not be of a high polish.

Marquee drains should be built under sidewalks, with special emergency drain overflows on marquees.

The complete marquee should be a part of the building contract, except the changeable letters and neon tubing. The entire marquee unit should be designed and constructed so as to be a part of the building itself in design and in construction. The marquee should be constructed to allow for a minimum of three rows of 10-inch letters.

The marquee ceiling should be continuous with the lobby ceiling where possible. If incandescent lamps are used for illumination only, they should be recessed, unless part of ornamental design. Lighting plan of marquee and ceiling should follow one decorative design.

Eyelets for hanging signs, valances, and banners on outside edge of marquee should be placed on 3-foot centers. Necessary electric outlets for upright signs, spotlights, and floodlights should be provided.

Weatherproof rack box should be planned for a hidden spot on marquee roof for storage of changeable marquee letters. The average marquee needs from 350 to 500 changeable letters for adequate servicing.

Proper steel supports should be provided for the upright signs. All exterior signs should be planned to conform with the architecture of the building.

There should be a water connection for hose in front of the theatre or inside foyer.

Main entrance doors should be equipped with heavy-duty concealed door-checks, doorstops, kick plates, and push bars or panic hardware. One door should be equipped with deadlock bolts and night latch.

Vestibule floor should have recesses for rubber mats.

Box Office. The box office should be located in the center of lobby and on property line.

The box office should have slab door or panel door with small glass panel so cashier can see anyone requesting entrance. Change shelves should be of vitriolite, marble, or white metal and should be fitted to receive ticket machine. Box office should have center ceiling outlet and an additional outlet directly over center of change shelf. Box-office window glass should be heavy, polished plate glass and must be so constructed that the cashier's view is not obstructed in any way. Size of opening in box-office glass should be 5 by 14 inches with a 3-inch opening for the speaking tube centered, approximately 5 feet above the sidewalk elevation. Box office should have utility shelves and drawers, with good locks on drawers. Box office should have ventilation grille in door and one in ceiling and proper heating and cooling arrangement. Box office should have at least one duplex convenience outlet. It should be equipped with latest type of instant depository safety box. House communication system or buzzer system should be connected with box office. Box office should have telephone, also emergency call signal controllable by cashier's foot.

Glazed tile, vitriolite, or marble base should be provided for exterior of box office. Outer lobby floor should be tile.

If theatre has more than 1,250 seats, box office should be large enough and equipped for two cashiers to work at the same time. The second cashier may only be needed at capacity hours, but a ticket window is needed for every 1,250 seats.

Lobby, Foyer, Passageways. Foyer doors should be slab or panels, as selected, with sandblasted or decorative design.

They should be equipped with suitable door checks and necessary hardware.

A sufficient number of convenience outlets in foyer, mezzanine, and balcony should be provided to meet changing demands. There is a constant need for special outlets for advertising displays and for decorative purposes.

Carpet nailing strips not smaller than 2 by 2 inches should be imbedded in floor of foyer, inner lobby, aisles, rest rooms, manager's office, ushers' rooms, stairways and ramps, and all public rooms.

The drinking fountain or fountains installed in the foyer should be of the architectural design of the theatre. They should be built to children's height and located so that the refrigeration unit may be placed in a near-by room. The room chosen for the refrigeration unit must have ventilation.

The aisle doors from the foyer to the auditorium should be finished with doorstops, door pulls, push plates, and door checks.

The architect's plans should provide for overflow crowds and "holdouts." Foyer should have floor sockets and necessary metal posts, with eyebolts, for roping when lobby and foyer are crowded.

Outer pilasters and side walls of lobby should provide for standard-size poster panels.

Necessary fire hose in cabinets recessed in walls, with 2½-gallon soda and acid fire extinguishers, is essential at spots required by ordinance. The words "Fire Equipment" should be sandblasted on glass door of cabinets.

Stairways should have a 2-inch handrail on either side.

Auditorium. Auditorium floor should be colored concrete, unless fully carpeted. Auditorium should slope on an average of 1 inch per lineal foot. Where the slope is steeper than this, floor should be arranged in risers with slight step down to the aisle. Auditorium ramps should not exceed 15 degrees on the angle of incline. Where a greater pitch is necessary, steps should be used. Elevation of floor at front row of seats in auditorium should be approximately 3 feet 4 inches below the stage floor level. Auditorium should have floor drain on one side between first-row seats and stage, for use in mopping. Satisfactory vacuum system with proper outlets for hose should be in architect's plans; outlets are also needed for janitor's cleaning lights.

Proscenium-arch height should be approximately two-thirds auditorium height. Width of proscenium arch should be approximately three-fourths the width of auditorium. Entire proscenium arch should be visible from all seats.

Seats on lower floor should be spaced 34 to 36 inches back to back for opera chairs, and 44 inches back to back for loge chairs. The spacing, if necessary, can be reduced on sloping floor to 33 inches for standard opera chairs. Seating comfort is essential today and the trend is toward wider chairs and more spacing between the rows. If reduced below 33 inches, it should be only in a few front rows. Aisle lights when not used on each aisle-seat standard should be staggered at a minimum of every fourth row on center and side aisles. Architect's seating plan should be approved by seat company and rechecked to assure proper number of seats for each row.

Cement base should be specified throughout the theatre and a cement plaster wainscot for the auditorium.

Consideration should be given to the saving in heating and cooling costs that can be effected by insulating over the auditorium ceiling, and also to the necessity for outside ventilation for the attic space during the summer months.

Balcony. Sight lines should be carefully checked and rechecked for all balcony seats. As nearly as possible, riser steps in balcony should be one-third to one-half the width of the seating risers, and one-half seating riser height. Seating treads in balcony should be a minimum of 34 inches for opera chairs and 44 inches for loges, with a preferable height of 10 inches. Each row of balcony seats should have aisle lights. Outside fire escapes from balcony should be of steel, with corrugated foot treads. Balcony rails should not be less than 24 nor more than 30 inches in height. Built-in spotlights and floodlights should be provided in front of balcony-rail face.

The importance of spacing uniformly every stair tread, riser, and landing cannot be overstressed. Insurance underwriters have declared that 75 per cent of the serious theatre mishaps are due to irregular risers and treads. Some big theatres, to retain their insurance, have been forced to spend large sums to correct slight irregularities in the spacing of steps. Risers on all public stairways should not exceed 7 inches, and treads should not be less than 11 inches.

Rest Rooms. Recesses for directional signs to rooms used by the public should be provided. Tile wainscot in rest rooms should be 6 feet 6 inches high, of glazed tile, plaster surfaces above to be of firm cement or putty-coat finish. All toilet floors should be a semiglazed tile. All plumbing fixtures should be of colored vitreous material with chromium fittings; pedestal urinals should be of children's height. Toilet seats should be of white open front with no cover. All toilet partitions should be of marble or colored metal, with slab doors, self-closing, hinged to swing in. Toilet-paper containers should be enclosed. Each toilet should have floor drain.

Liquid-soap containers should be installed in all lavatories and public toilets. Water supply must be adequate to meet all demands. Necessary ventilation and heating should be provided for all toilet rooms. Light fixtures in toilets should be enclosed flush to ceiling or wall. Mirrors with chromium metal frame should be installed over lavatory bowls; and white metal paper-towel cabinets should be provided. Built-in waste-towel receptacles should be provided in all public toilets. In ladies' rest room, built-in sanitary-napkin receptacles should be supplied.

Projection Room. The projection room should be at least 28 feet by 11½ feet and 9 feet high. Built-in film cabinets and rewind bench should meet underwriters' requirements. Construction of all projection-room walls, floors, ceilings should be absolutely fireproof and comply with all building codes and city ordinances. Necessary portholes should be equipped with metal ports, and automatic release shutters complying with underwriters' code. The Society of Motion Picture Engineers recommends the omission of optical glass for projector portholes because it accumulates dust and causes a percentage of loss in light. Observation ports, however, should be glass enclosed. The finished projector opening should be 10 inches wide and 12 inches high. The bottom of the port should be splayed in accordance with the projection angle. Rubber tile should be provided for floor of projection room, sound room, and generator room. Lavatory, including toilet, should adjoin or be a part of the projection room. Flex-arm ceiling fixtures should be provided for each projector unit and at rewind bench. Acoustical plaster should be used on sound room, generator room, and projection room.

Projection room should include all dimmers and controls for all house and stage lights, with remote control from first floor for white house lights, or emergency operation. Duplex convenience outlets should be included at rewind bench, sound room, and generator room and at each projector and effect machine. Heavy equipment or machinery should be mounted on 1-inch cork or vibration-dampening base. Shelving should be provided in the motor-generator room for the mounting of ballast resistors. Proper ventilation should be provided for in motor-generator room, sound room, and for 3-minute air change in projection room. Exhaust should be provided for arc lamps in projection room. Oversize conduit for sound system and sufficient for television and other developments should be provided. Conduit should be put in place when concrete is being poured.

Stage. Stage sound equipment should be rigged for flying. Wiring for sound should meet specifications furnished by sound manufacturer. Footlight trough should be straight. Footlights, border lights, light bridge, spotlight trees, and spot towers should be provided for in the general contract. Necessary gridiron steel with wells on 7-foot centers and steel ribbons should be provided for in general contract. General contractor should see that sprinkler system is located so as not to interfere with proper placing of switchboards and stage rigging. Switchboards should be placed in recesses and located, wherever possible, on right-hand side of stage, facing auditorium. Strong steel rail should be placed in front on switchboard side.

Stage-rigging wells must be of steel construction. Stage should have inconspicuous carpeted steps to auditorium floor. Minimum stage depth should be 24 feet; experience has shown that 35 feet or more is needed for road-show-policy theatres. Fly loft should have a height about twice the height of the proscenium opening, *i.e.*, if proscenium opening is 30 feet provision should be made for masking 24-foot scenery, plus the space above the gridiron. The purpose is to have enough height to hang and mask the scenery of any normal stage attraction. Stage apron should be laid in first-grade maple flooring. Rest of stage may be in vertical-grained fir.

A sufficient number of dressing rooms, with necessary plumbing, metal dressing tables, mirrors and lighting fixtures, shelving and miscellaneous hardware, should be a part of the general contract. Showers, lavatories, toilets, and hot-water connections should be included in dressing rooms.

An asbestos front curtain with automatic fire release to comply with city and state ordinances pays for itself in lower fire insurance rates. Smoke slots to accommodate asbestos curtain and necessary skylights with automatic releases should be a part of the safety equipment. The system should be thoroughly tested before being put in place. Iron ladders should be provided to gridiron and if necessary, to loading platform. Fireproof doors, large enough to permit passage of scenery in and out, should be provided. Accessibility from outside should be assured in placing doors. All stage equipment should be of a type quickly movable or easily flown.

Wiring. An emergency circuit should be pulled into all exit lights and at least one floodlight in auditorium, all controlled by automatic switch which can be cut in when main power supply fails. This circuit should be supplied by emergency batteries kept in full charge by automatic battery charger.

Conduit should be a size larger than necessary, to provide for pulling additional wires later. Original plans should provide for future development, with two extra lines of conduit from booth to stage carrying at least ten extra lines of wires. Conduit should be carried from booth to specified sections of lower floor of auditorium for earphone installations. Each lighting unit should be controlled by one circuit, regardless of circuits necessary to cover wattage. Circuit should connect booth with balcony facing for spotlight effects. Fixtures should be located in auxiliary rooms so that opening or closing of doors will not let light into auditorium to annoy patrons.

Electrical contract should provide for installing and connecting all motors, necessary curtain control, and winches for lowering and relamping all ceiling fixtures where fixtures cannot be reached with a 16-foot ladder.

Phones and Communications. Intercommunication telephone system should connect with stations in projection room, box office, manager's office, foyer, stage, and orchestra pit. Electrical buzzer system should be provided from center section, rear row, lower floor to projection room. Necessary conduit should be provided for outside telephone in box office, manager's office, and public telephone booths. Exit lights should meet all ordinance requirements.

Heat and Ventilation. The heating plant should be exclusively for the use of the theatre. If stores or offices in the same building are to be furnished heat, a separate heating plant should be planned. This is vital to economical operation of a theatre. Heating and ventilating are the most difficult problems to solve with satisfaction to all concerned in theatre construction. Here is the place where the theatre owner can least afford to skimp. Whatever system is selected, it should provide for over-all capacity at least 25 per cent in excess of anticipated needs.

Theories on the distribution of air have been the source of endless trouble for theatres. Hot or cool air must be taken to the point of distribution by adequate ducts. Heating and ventilating plants must be noiseless, the distribution must be even, and every phase must be under control. Small plants with inadequate ducts always taxed to their capacity cause noise, drafts, and uncontrolled air currents and soon destroy the theatre's business. The unfortunate thing about ventilating and heating theories is that their proponents do not have to live with their systems after installation. The manager's only safeguard is to assure adequate capacity and sufficient points of distribution, with ducts large enough to carry air currents without noise and to distribute and exhaust air without notice. Ventilation ducts should receive necessary acoustical treatment to prevent noises. Satisfactory deflectors should be provided in ventilating and heating systems.

Miscellaneous. A burglarproof, round-door, fixed-type safe, taking lowest insurance rates, should be installed in concrete block in closet in manager's or treasurer's office. Shelves for concealment may be built around and over this safe. Ticket cabinet should be equipped with tumbler type lock.

Work-light outlets should be provided for auditorium, foyer, and stage.

All stairs and aisles should be carpeted full width. In foyer, lobbies, and main aisles, carpet should be laid over ¾-inch carpet padding or its equivalent in rubber padding; elsewhere it may be laid over ½-inch carpet padding.

The bases of all plastered walls should be either cement plaster or steel.

Metalwork in connection with pipe-organ installation and necessary wood backs to receive shutters in organ chambers should be included in general contract.

All equipment rooms and organ chambers should be plastered with smooth-finish plaster.

All outside concrete work and metalwork and woodwork must be painted.

Janitor's closet should be fitted with bins, shelves, slop sink, and tumbler-type lock on door.

Hand hose connection should be provided in furnace room, in front of building, and in janitor's slop sink.

Concrete walls and floor below grade line should be properly waterproofed.

Decorating, as a rule, should not be included in the general contract. Best results are attained when decorating is considered a part of the theatre equipment.

Space should be provided for ushers' room with lavatory and mirror. All incidental rooms should be heated and ventilated.

All exits should be equipped with weatherproof lighting fixtures on outside of building.

Exits should have fireproofed steel doors with panic bolts.

Foyer wall, balcony facing, back walls, and necessary area of ceiling and side walls should be plastered with approved acoustical plaster or acoustical material, and acoustical conditions should be guaranteed by recognized authorities.

An extra supply of any specially designed materials such as tile, bricks, carpets, draperies, or structural glass, *should be reserved and stored for replacement purposes.*

Where Are We Going?

Has the motion picture industry progressed—and what of the future?

Our observations in this book are based on the experiences of the past few years.

Before attempting to gaze into the future, let us look a little further into the past. We shall at least find out just how long we have been on the road, and how far we have traveled.

The first treatise on motion picture management—*Cyclopedia of Motion Picture Work*—was published in 1910 by the American School of Correspondence and presented as an authoritative textbook of the motion picture theatre.

In a lofty foreword, the author tells us:

> For so important an industry, a book of reference and instruction is more than merely justified; it is demanded. Twenty years ago the motion picture was a child's toy. Today it is the basis of a business giving profitable employment to thousands of workers, offering amusement and education to millions of people, and

involving the investment of capital that places it among the world's great industries.

And then the story unfolds. Of advertising, the authority of 1910 says:

> Advertisements inserted in the newspapers are seldom profitable in large cities; in the smaller cities, where the newspaper is a weekly and everybody reads all of it, 50 cents and $1 per week is well spent. A sign at the door of the theatre may announce merely that motion pictures are being shown. It is customary to announce the titles of the films, if the films can be obtained from the film exchange long enough in advance to prepare the sign, or if posters are delivered with the film. At times it may help business to advertise the name of the maker rather than the name of the film, or to post the announcement as to the nature of the picture—"A Roaring Farce Tonight," or "Beautiful Colored Picture Tonight"—rather than a title which might not suggest the nature of the film.

When the above was written, as the author relates, the motion picture was twenty years old and had become an important business with all the purposes claimed for it today.

In discussing the feature film, the authority of the day has this to say:

> Having selected a feature film, advertise it only a day ahead, both by the theatre front signs and handbills. In addition, a program for the next night, with the features advertised, may be handed to the patrons leaving the theatre on the night before the feature is to be put on. Be careful that the word "Tomorrow" is prominent in the theatre front announcement which is posted a day ahead, or some patron reading the sign carelessly may go inside and be disappointed because he did not see the feature film mentioned for the next night. An entire program made up of films of some specific nature may be a special program and advertised accordingly. "Biograph" night on which nothing but Biograph reels are used might strike a popular fancy, while "Travel Night" on which the majority of films are scenics might "make a hit" with another neighborhood.

An important phase of the modern trend of those times must have been the by-products of the business, for the *Cyclopedia* features at length "Side Lines for Profit" and minutely details the proper use of advertising wall posters, advertising slides, program advertising, handbills, the candy kid, slot machines, sheet-music sales, and the refreshment annex. Of the candy kid, our textbook authoritatively states:

> The practice of selling candy in the theatres before and between acts is well established. Remember in this connection that the patrons come to the theatre to be amused. The candy vendor can help much in their entertainment if his act is studied. One successful candy vendor waits only until the crowd is out and then as soon as the new patrons start in, he walks before the picture screen and says something like this: "I know, ladies and gentlemen, that you have come here tonight for a little fun, sport and amusement, and I am going to add to your fun just as much as I possibly can; I have tonight a package of so-and-so candy, which I am selling for five cents; as I pass up the aisle please have your change ready." He passes up the aisle with his basket as soon as the aisle is clear, selling candy and making remarks to entertain the crowd: "Don't be afraid to buy it; it's worth the money; the young man takes two packages because the young lady knows it's good." "After you eat it, if you don't like it, give it back and I'll refund the nickel." When the show starts before he has finished his trip, he says—"Keep your eyes on the picture and hand me your money." Your people have come to your theatre to be entertained; your candy vendor is making the intermission seem shorter and is positively adding to their entertainment.

Then comes a lengthy warning against permitting the candy vendor to have too long a time with this conclusive mathematical deduction:

> A 300-seat house at five cents admission, running a 45-minute program, under crowded conditions, is making $15 for each program, or about 35 cents per minute while the pictures are on the screen. Assuming that the candy vendor will be able to sell fifty packages

of candy at five cents each—a phenomenal sale for so small a house—at a profit of two cents each to the theatre, then for that $1 profit on the candy he is entitled to just three minutes intermission.

Expense, operating overhead, and budgeting were given their proper consideration in our first textbook. This was proof that theatre management had outgrown its infancy, cast aside the swaddling clothes, and was now worthy of a truly big business classification.

Again quoting from the *Cyclopedia:*

> A specimen expense sheet of a high-class picture threatre is given here:

WEEKLY EXPENSE SHEET

Rent of complete theatre, week		$ 40.00
Film rent, three reels daily change		50.00
Carbons		1.00
Pianist		15.00
Violinist		10.00
Drummer		12.00
Usher		2.50
Electricity		18.00
Song slides		2.00
Cashier		5.00
Singer		18.00
License		4.00
Operator		18.00
Porter		4.00
Ticket taker		5.00
General expense		10.00
Total weekly expense, not including manager		$214.00
Receipts, average six nights	$240.00	
Sunday	100.00	
Total weekly receipts, average	$340.00	

The above was cited as a first-class picture theatre. Weekly expense sheets depicting overheads as low as $25.50 a week, with film rental at $12.00 and rent $3.50 are cited as examples of the smaller and less pretentious houses. Every period seems to have had its "Music Hall," "De Luxe house," or "Dreadnaught" to awe and delight the multitude. The period ushering in the arrival of our first textbook was not without its "wonder" theatres, grossing, "on many Sundays, nearly $1,000."

Our first textbook authority divides the costs for the first "Cathedral of Entertainment" as follows:

Rent and heat, per week	$ 923.00
Electricity, per week	200.00
Film rental	126.00
Song slides	2.00
Sundry expenses, per week	130.00
License	8.00
6 projection operators	112.00
2 cashiers	30.00
2 uniformed police at door	36.00
2 fire guards	28.00
2 ticket takers	30.00
6 orchestra and sound effects	210.00
4 singers	100.00
3 porters	36.00
8 ushers	40.00
Assistant manager, per week	25.00
Stenographer and bookkeeper	15.00
Messenger boy	6.00
Telephone	2.00
Office supplies and sundry	6.00
Average weekly expenses	$2,145.00
Average weekly receipts	$4,450.00

One thing can be said about the big ones of 1910—they knew how to control film rental, and they were not backward about rationing profits. In further substantiating the "stupendous and colossal" expenses above, this explanation is offered:

> The item of rent is a matter fixed by contract with the owner of the building. It appears high when compared with the rental values of theatres of similar seating capacity but located in the residence districts where the land values are not so high.
>
> In the item of electric current, it must be noted that this theatre runs fourteen hours per day, against an average of five hours per day for a residence district theatre. The electric lighting and electric signs in front of the theatre are profuse and most of the lamps burn the full fourteen hours per day that the theatre is open.

The film rental item of $126 per week for three reels changed three times a week takes into account the large number of times that each reel is run through the projecting machine. The wear and tear upon the film is naturally greater for the fifteen shows per day that this theatre gives than it would be in a residence show of four performances daily. It is true, further, that first run film is the most expensive run of film for the theatre manager to buy, and that all of this theatre's film is first run.

The item of "sundry expenses" includes tickets, carbons, lamp renewals, machine repairs and depreciation, piano tuning, painting a large sign three times per week with each change of program, and many minor expenses.

In each of the items where the pay roll is involved, it is remembered that the item is doubled to provide for the two forces of employees covered by the list, the day force and the night force.

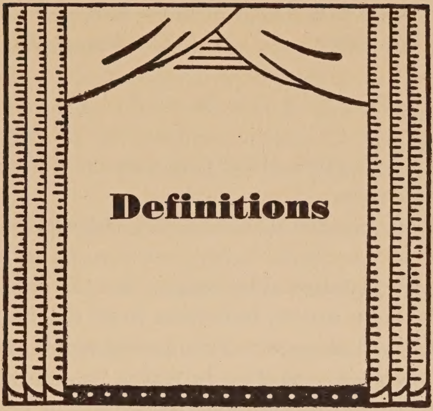
Six projection operators are employed, three for the day force and three for the night force; of each set of three, are two motion operators and one slide operator.

A guard in full police uniform is in attendance at the entrance door. A fire guard is required by the rules of the fire department of the city.

The orchestra of six employees comprises two pianists, the two drummers, and two sound artists.

Of the four singers, each is required to sing seven or eight times, as a day's work. Two are on the day force and two on the night force; each sings once in each show.

It is a far cry from the standards of 1910 to 1938, and the story of 1938 will be as strange to 1958. Third-dimension pictures, television, directional sound are now before us. Changes will come; changes in methods, instruments, and technique; even changes in philosophies. When they do, they will be from the same source as always, the restless souls of men. The hope, and the belief, is that, no matter what changes come in amusements and in the world, thousands of American men and women will then as now find justifiable pride in their vocation as showmen.



Definitions

The show business in every phase and every era has a language all its own. Herewith are about 600 words and phrases that are being used daily in the motion picture theatres. Included are the nomenclature of the technical devices used in exhibition and in theatre structure, the vernacular of film commerce and operation, and a number of colloquialisms of the theatre. The definitions in many cases apply to usage in theatre operation and are sometimes different from those of other divisions of the show business.

Credit is gratefully given to the Academy of Motion Picture Arts and Sciences, the Society of Motion Picture Engineers, and others for the assistance they have given in editing the definitions.

KEY TO ABBREVIATIONS

E—Electrical
P—Projection
S—Sound
B—Structure
EX—Exhibition
PER—Personnel

V—Ventilation
A—Advertising
F—Film
M—Music
ST—Stage
AC—Accounting

A

"A" battery (E)—Battery supplying current to heat the filament of a vacuum tube.

Acoustics (S)—(1) Science of sound. (2) Hearing conditions within an enclosure.

A-C pickup (S)—Undesirable sound in the recording system; specifically, hum due to induction from neighboring currents.

Act (ST-F)—A short stage or screen performance; formerly applied only to a stage presentation in which persons participated.

Adiabitic (V)—Occurring without loss or gain of heat.

Admission (EX)—The price charged or paid for entrance to the theatre.

Admission price (EX)—The net admission price, exclusive of any tax or other charge of any governmental agency.

Adult admission price (EX)—Generally the ticket fee charged for persons over twelve years of age in theatres which do not have student admission prices.

Aeolight (P-E)—Type of glow *discharge tube* which varies the intensity of its emitted light in accordance with small variations in the electric current flowing through it. (First syllable pronounced to rhyme with "day.")

Affiliated exhibitor (EX)—A showman operating a theatre or theatres which are owned, controlled, or managed by a producer or distributor or in which a producer or distributor has a financial interest in ownership, control, or management.

"A" house (EX)—Theatre showing choice of pictures on first runs and at top prices.

Air conditioning (V)—The control of atmospheric conditions within the theatre with reference to temperature and humidity.

Air-cushioned (B)—Seats with pneumatic pads.

Aisle light (E)—A subdued incandescent lamp fitted to the end seats or near the floor in theatre passageways for the convenience of the patrons in finding their seats.

Aisle, step, and corridor lights (E)—Convenience lights designed for mounting on side of end seats adjoining aisle or in the baseboards of corridors or stairways, to enable persons to find their way about in darkened auditoriums.

Alternating current (E)—Current which flows first in one direction and then in the reverse, owing to the regularly recurring alternation of potential of the generator. Spoken of as A.C.

Alternation (E)—An alternation of current is one-half cycle, or the rise and fall of the current in one direction.

Alternator (E)—An electrical generator for producing alternating currents.

Ammeter (E)—An instrument for measuring electric-current intensity in a circuit when connected in series in that circuit.

Ampere (E)—The unit of measure of electrical current.

Ampere hour (E)—Quantity of electricity equal to that carried by a one-ampere current in one hour; equals 3,600 coulombs.

Amplifier (S)—A device for increasing the amplitude of electric, current voltage and/or power, through the control by the input power of a larger amount of power supplied by a local source to the output circuit; specifically, (1) a vacuum tube used for this purpose; (2) the whole circuit of which such a tube is the essential element. An electromechanical apparatus for controlling and increasing sound (see *Public address system*).

Aperture (P)—Opening in a partition; particularly, (1) the oblong opening at which each frame of a motion picture film is situated during exposure, printing, or projection; (2) an opening for the projection of light.

Aperture gate (P)—A small steel frame on the motion picture projector through which the motion picture is framed as it is projected on the screen.

Aperture, limiting (P)—Whatever opening in an optical system limits the maximum size of the image; sometimes simply aperture; see *Aperture.*

Aperture plate (P)—Plate of metal containing the aperture in a projector.

Aperture, relative (P)—Equals the effective aperture divided by the focal length of the lens. Thus a relative aperture of f:8

means that the focal length is eight times the effective aperture. A measure of the speed of the lens.

"A" Pictures (EX)—Better grade of films; the better of two features on double bill.

Apron (B)—That part of the stage floor extending beyond the proscenium toward the auditorium.

Arc (E)—Column of very hot, light-emitting gas, carrying an electric current sustaining this condition.

Arc light (E)—A spotlight or lens unit which uses an arc as the light source; a sustained luminous glow that is formed under certain conditions when a break is made in an electric current.

Arc, mirror, or reflector (P)—Projection arc with a concave mirror placed back of it to reflect and concentrate the light.

Armature (E)—Device of iron or steel, around or along which are usually wound a number of coils, the entire device being placed within a magnetic field so as to concentrate the magnetic flux through itself. Its purpose is to produce currents within itself (as in generator) or to rotate or vibrate in a desired manner (as in a motor, vibrator, or galvanometer).

ASCAP (EX)—The alphabetical contraction for the American Society of Composers, Authors and Publishers, an organization composed of representatives of music publishers, having for its purpose, among other things, the licensing of copyright music in theatres.

Astigmatism (P)—A lens defect which causes blurring (lengthening, broadening, or both) of images.

Audio engineer (S)—A technician for sound.

Audio frequency (S)—Frequency of vibration within the limits of good hearing, 20 to about 10,000 cycles per second.

Availability notice (EX)—A memorandum sent from the exchange to the exhibitor listing the pictures ready for the booking and open time on them.

B

Baby spot (E)—Small-sized spotlight that produces a narrow shaft of light.

Back focal length (P)—The distance from the back of the lens to the film in the gate while the image is in focus on the screen.

Backlash (P-S)—"Play" or looseness of a screw or bolt in its fitting.

Baffle board (S)—Resonating board in a dynamic cone, used for amplifying sound.

Balance sheet (AC)—A tabular form statement showing the assets and liabilities in balance.

Ballyhoo (A)—A sensational demonstration to attract attention; street floats heralding an attraction, etc.; excited publicity of any sort.

Balsam (P)—Transparent gum used in cementing lenses.

Banner (A)—Large, long, painted sign (usually on muslin) across lobby, marquee, street, or other prominent place.

Barrier (S)—The thin blank track between sound track and pictures.

Base (S)—A cast-iron support holding the mechanism lamp house and sound head of the projector.

Batten (ST)—Wooden strips used to hold stage equipment in place; top and bottom stays on drops.

Battery charger (E)—Device for inducing current to a storage battery.

"*B*" *battery* (E)—Battery (of comparatively high voltage) supplying electromotive force for the plate circuit of a vacuum tube.

Benefit (EX)—A performance in which all or part of the receipts are given to an individual or an organization.

"*B*" *house* (EX)—A house which either through structure or location or by choice of pictures exhibits lesser attractions.

Bicycling (EX)—Rapid exchange of film between local houses for showing on same dates; also, the unethical practice of showing a picture in a theatre where it is not contracted to play.

Billboard (A)—A flat outdoor panel on which 24-sheet theatre lithographs or smaller theatre lithographs are posted for advertising.

Billing (A)—Announcement of any part of the program; comparative size of type, order in list, and wording are important elements and are often governed by contract.

Black-out (ST)—A skit forming a short acting number in a stage revue; so called because the lights are cut off immediately on the final word to heighten the effect.

Block booking (EX)—Agreement to purchase all or a major portion of the film output of a producer or distributor over a given period.

Block poster paper (A)—Poster made up of block type and distinguished from other posters in that it does not have a pictorial illustration.

Blower (V)—A device used for producing a current of air or exhausting air in the ventilation of a theatre.

Blowup (A)—Picture or advertisement that has been increased in size photographically or by any similar process.

Boldface (A)—A heavy black-faced type.

Booking cutoff (EX)—A booker's record showing the terms of contract and the dates the pictures were played, usually segregated as to companies. The distributor's booking cutoff shows terms of contract with theatre, dates pictures were played, and monies received from percentage pictures.

Booking fee (AC)—A payment for service rendered in buying and dating attractions, customary in booking vaudeville and stage shows.

Booking invoice (EX)—A form showing the complete program and cost of each subject made up on a weekly basis.

Booth (B)—A fireproof and soundproof enclosure within which the projection equipment and its accessories are located.

Border lights (ST)—Strips of lamps for lighting behind borders.

Borders (ST)—The bunting, backing, or masking used to create a ceiling or top (such as sky and trees) for the stage.

Box office (B)—The office in a theatre where tickets are sold.

Box spring (B)—A type of seat bottom.

"B" pictures (EX)—The lesser attractions or the second feature on a double bill.

Brace (ST)—A lean-to support to hold stage setting firm while the scenery is in use.

Brail (ST)—Stage curtain moved horizontally on the stage, handled by ropes as a sail.

Break (EX)—A colloquialism referring to a period in the performance when the manager anticipates part of the audience will leave the theatre. (P) An accidental stop in the continuity of the show, generally caused by a booth interruption.

Breezing (P)—An effect said to occur when the projected picture is blurred as a result of distortion of focus in camera, printer, or projector; due to uneven shrinkage of negative or positive, or to perforations of uneven pitch.

Broadside (A)—A large herald; a sensational, large-sized advertisement generally distributed from door to door.

Brochure (A)—A de luxe press book; an artistic booklet designed to herald a coming photoplay or other important events.

Buckling (P)—Jamming of film in projector, usually due to intense heat or to improper threading.

Buzzer (E)—An electromagnetic device which has a vibrating member for opening and closing its own electrical circuit; a signaling device.

C

Cable (E)—A heavy, well-insulated bundle of wires for conducting electricity.

Can (P)—Metal container for film.

Candle power (E)—(1) Luminous intensity of light source, measured in luminous flux emitted per unit solid angle; (2) unit of candle power (1) equal to the luminous intensity of a certain type of standard candle burning under certain standard conditions.

Capacitance (E)—The measure of the quantity of electricity a condenser can hold; it equals the quantity stored divided by the voltage (pressure) storing it.

Capacity, carrying (E)—Current a conductor can carry without becoming overheated.

Capacity reactance (E)—The opposition offered by a condenser to an alternating current.

Capital charge (AC)—An addition to be charged to the capital-asset account.

Capital surplus (AC)—The surplus shown on the books other than immediately earned surplus.

Carbons (E)—A hard chemical compound, rod shaped, of a variety of sizes, used in arc lamps and the lamp houses of motion picture projectors.

Carbon tetrachloride (P)—A colorless mobile noninflammable, liquid used as solvent and detergent in extinguishing fires. Also suitable for cleaning film.

Cartoon (F)—A photoplay drawn and photographed in pictorial caricature.

Cash account (AC)—The balance in the fund in which the theatre money is kept.

Cashier (PER)—The ticket salesman or saleswoman in a theatre.

Cast (F)—Personnel of a photoplay or stage play; *dramatis personae.*

Cat walk (ST)—Narrow overhead bridge on stage.

"C" battery (E)—Small battery ordinarily used for supplying negative potential in the grid circuit of a three-element vacuum tube.

Cellulose film (F)—The noninflammable kind of film with cellulose base (see *Nitrate film*).

Censor (EX)—An official overseer; frequently a voluntary supervisor of the morals and conduct of a theatre.

Chain (EX)—A group of theatres under the same ownership, under a central management, and operating under a centralized policy.

Change-over (P)—The act of changing from one projector to another (preferably without interrupting the continuity of projection) or the points in the picture at which such a change is made.

Children's prices (EX)—The admission fee for youngsters; generally between six and twelve years of age.

Choke, choke coil (E)—Coil of wire wound on an iron core and thus possessing high inductance.

Cine (F)—A prefix used in description of the motion picture art or apparatus.

Cinema (F)—A name of British origin for a motion picture.

Cinematograph (P)—A British definition of a motion picture projector.

Circuit (E)—Any path through which an electric current is or may be established.

Circuit (EX)—A group of two or more theatres operated under one management.

Circuit breaker (E)—Switch which opens a circuit automatically when the circuit becomes overheated.

Clearance (EX)—The interval of time between the conclusion of the exhibition of a motion picture at a theatre licensed to exhibit it and its exhibition at another theatre or theatres.

Click test (S)—Tapping or throwing on of a light on a photoelectric cell to find if apparatus is functioning. Snapping fingers before a microphone.

Cluster (E)—A bunch of lights on a stage (see *Olivette*).

Close-up (F)—Picture taken showing character or objects at a short distance.

Coefficient of sound absorption (S)—When sound energy strikes any substance it is partly reflected, partly transmitted, and partly absorbed (converted into heat); the percentage of energy absorbed by a given object is the object's absorption coefficient.

Coin Changer (B)—A machine to assist the cashier in the rapid handling of money in the theatre box office.

Color film (P)—A motion picture produced in original or natural colors (see *Multicolor*).

Color wheel (P)—Used on spotlights for changing color of the light projected; rotary frames designed to hold several gelatin color mediums.

Comedy (F-ST)—A film or stage play predominantly mirthful and humorous.

Comedy ballet (F-ST)—An aesthetic production featuring the dance, with comedy interspersed.

Comedy drama (F-ST)—Serious drama with comedy interspersed.

"*Comp*" (EX)—Abbreviation for complimentary ticket.

Commutator (E)—That part of a dynamo that changes direction of currents so that the current flowing in the outside circuit will remain D.C.

Condenser (E-P)—(1) A device for the temporary storage of electric energy, consisting of two conductors (or one conductor and a ground) separated by an insulator, or of a number of such elements combined to act as a unit; (2) a lens or set of lenses used to focus light upon the aperture of a motion picture projector.

Conductor (E)—A substance that offers relatively small opposition to the passage of an electric current, that is, has low resistance.

Conduit (E)—Metal tubing containing one or more conducting wires insulated from one another and from the tubing.

Console (M)—The desk from which an organ is played; it contains the keyboard, the stop actions, swell pedals, and manuals.

Continued-run theatre (EX)—See Move-over house.

Continuous current (E)—A direct electric current, which is steady and non-pulsating.

Continuous projector (P)—(1) Projector in which the film travels past the aperture with constant velocity, instead of continually starting and stopping as in the intermittent projectors in general use; (2) also, a projector which automatically shows the same film over and over without rewinding.

Converter (E)—Machine which employs mechanical rotation in changing electric energy from one form to another, as (1) from D.C. to A.C. or (2) from D.C. to D.C. of different voltage, or (3) from A.C. to D.C., or (4) from A.C. to A.C. of different number of phases, or (5) from A.C. to A.C. of different frequency.

Copy (A)—The words of an advertisement; frequently used to indicate all the ingredients thereof.

Coulomb (E)—Unit of quantity of electricity; equals the quantity of electricity flowing in one second past any point in a circuit carrying one ampere of D.C.

Counterweight stage system (ST)—An arrangement to eliminate operating scenery from the flies, handling all drops from the stage floor.

Cove (B)—A hollow, concave recessed place used for hidden lights.

Cove lights (E-B)—Indirect lighting where the light source is hidden from view through a concealed concave structural recess.

Crescendo (S)—Climax of musical arrangement; attaining a loud volume.

Cue (ST)—The closing detail or signal of a movement, speech, effect, or presentation, serving as a signal for the successor's beginning or entry.

Cumulative profit (AC)—The successive net return over a period of time.

Curtain controls (ST)—An electrical device for automatic operation of drapes, scenery, curtains, and stage screens.

Curtain track (ST)—A small metal, wooden, or fiber way by which stage draperies or scenery are supported and over which they pass in the opening and closing of the curtains.

Cutback (F)—Scenes which are a return to previous action.

Cutin (F)—Anything inserted in a scene which breaks its continuity.

Cutoff rule (A)—A type rule inserted in a newspaper between reading matter and advertising.

Cutout (A)—An artistic scene or star's portrait cut in profile; a profile of any picture.

Cycle (S-E)—One complete set of the changes of a wave (or other periodic phenomenon) as from crest to trough and back to crest again; may refer to waves of sound or alternating current, or any other waves or vibrations; always relative to a second of time, such as 60 cycles per second.

Cyclorama (ST)—A panorama background, giving full sweep to width and depth of the stage, appearing as in natural perspective.

Cycloramic drop (ST)—A stage background hung cylindrically in contrast to the flat upright scenery, for a natural panoramic effect.

D

Daily box-office statement (AC)—A form for recording the daily receipts.

Daily profit and loss statement (AC)—A form for computing the net gain or loss of the theatre.

DC (A)—Double-column marking to guide printer. (E)—Direct current.

Deadhead (EX)—Nonpaying member of audience.

Density (P)—(1) Logarithm (to the base 10) of opacity; opacity is the reciprocal of transmission (*q.v.*); thus a film transmitting 100 per cent of the light has density 0; transmitting 10 per cent, density 1; transmitting 1 per cent, density 2, etc; (2) mass of a substance divided by its volume.

Deposit (EX)—An advance payment on the purchase of a motion picture film or a contract for motion pictures, paid by the exhibitor to the distributor.

Dimmer (E)—A variable resistance rheostat for increasing or decreasing the light intensity, usually set in series with one for each light circuit in the theatre; the dimmers on the house lights are generally installed in the projection booth and for the stage in the switchboard.

Direct current (*E*)—An electric current which flows in one direction only.

Directional signs (B)—Outdoor signs pointing to the theatre; indoor signs designating various parts of theatre.

Disk (S)—A flat circular record for the reproduction of sound.

Display frames (A)—Advertising boards used for theatre lithographs or advertising exhibits for the theatre.

Dissolve (F)—The gradual change of one scene into another, made by lapping the fade-in of the one to the fade-out of the other.

Distributors (EX)—All persons, partnerships, associations, or corporations engaged in releasing, selling, and handling the physical conveyance of motion pictures and their accessories between producer and exhibitor.

Door checks (B)—An attachment to prevent a door's slamming when being shut.

Douser (P)—A fireproof shutter which cuts the light from the screen.

Dubbing (S)—Putting in the sound after the picture has been taken.

Drama (F-ST)—A story told in a motion picture or stage play; a form of literature adaptable to presentation by actors.

Doorman (PER)—An employee whose job is to take tickets.

Drop (ST)—Scenery that is raised and lowered into place; usually a curtain with a scene painted on it.

Dummy (A)—The make-up or layout of an advertisement before it goes to the printer.

Dupe (F)—Negative made from a positive (duplicate).

Dynamo (E)—Machine to convert mechanical into electrical energy.

E

Edition (A)—The time issue of a newspaper, as noon edition, home edition, or last edition.

Electrical filter (E)—A network of electric circuit elements designed to pass or suppress one or more bands of frequencies.

Electro (A)—Same as *Electrotype.*

Electron (E)—Unit of negative electricity and smallest particle of matter; the electrical opposite of the proton; radius about 2 times 10^{-13} cm. (*i.e.*, 0.000,000,000,000 2 cm.); mass 9 times 10^{-28} gram; negative charge 1.6 times 10^{-19} coulomb.

Electrotype (A)—A metallic reproduction of an original type, illustration, or advertisement, made by electroplating process.

Eleven-by-fourteens (A)—Size of advertising matter, usually an enlarged photograph.

Em (A)—A unit of type measure. A square area determined by the height. Frequently used to denote a pica em, *i.e.*, 12 points (or one-sixth inch) square.

Embossing (A)—A process of reproducing in which the letters or designs are slightly raised above the surface of the paper.

En (A)—Half of an em.

Ether (S)—A name given to a medium that is supposed to permeate all space and matter and to be the medium for the transmission of heat, light, and radio waves.

Evening (EX)—The hour when the night admission prices begin and continue until the show closes.

Exchange (EX)—Branch office of a distributor.

Exciter lamp (S)—Light source used in reproducing sound from film.

Exhibitor (ST)—A person or persons, partnership or association or corporation engaged in the ownership or operation of theatres for the showing of motion pictures.

Expansion bolt (B)—A small steel pin and shell which when set in concrete expands and is used to hold theatre chairs in place.

Expense (AC)—Any operation disbursement of the theatre.

Exploitation (A)—See chapter on exploitation in Part IV.

F

Façade (B)—The front of the theatre showing the architectural style and pretentions.

Feature (F)—Same as feature motion picture.

Fast motion (F)—High-speed action in the picture caused by slow movement in the taking.

Feature motion picture (F)—A motion picture 3,500 feet or more in length; the principal unit of a motion picture program.

Feature cutoff record (EX)—A digest of the film contracts, maintained currently for the distributors, designations, and accurate results of play off.

Filler (EX)—Short subject used to pad out program.

Film (F)—A celluloid strip coated with a light-sensitive photographic emulsion; to photograph on a motion picture film.

Film cabinet (P)—A fireproof cabinet in the projection room to store film when not in use.

Film can (P)—A metal can used chiefly for the shipping of film between the exchanges and the theatres.

Film cement (P)—A liquid preparation which quickly hardens when applied in splicing film.

Film leader (P)—A short length of blank film at each end of a reel of motion picture film.

Film printing (F)—Process of making a positive from a negative print.

Film rewinder (P)—A mechanism to reverse the film on a motion picture reel, usually so as to place the beginning of the sequence of a picture on the outside of a roll.

Film-speed indicator (P)—An instrument for indicating the number of feet of film per minute as picture is projected on the screen.

Filter (P)—An apparatus or instrument to remove or weaken certain frequencies in a beam of sound, light, radio, or alternating-current waves or mechanical vibrations.

Fire curtain (B)—A vitrified asbestos or sheet steel curtain hung close to the back of the proscenium, which, when lowered, separates stage from auditorium.

Fireproof (B)—A building or part of a building made of materials of fire-resisting qualities.

First-run picture (EX)—The initial release or first showing of a motion picture in any defined geographical area.

First-run (house) theatre (EX)—A house showing pictures upon their first availability and initial release in a given area.

Fiscal year (AC)—The twelve months' period for which the accounts are kept.

Fixed charges (AC)—Items in the theatre expense which are the same each week and are prorated on an annual basis, such as rent, taxes, and depreciation.

Flameproofing (ST)—Treatment of scenery to make it slow burning to comply with fire laws and ordinances.

Flat (ST)—A piece of upright scenery used as part of a stage setting.

Flies (ST)—The loft above the stage.

Floodlights (E)—A unit with a parabolic or specially shaped reflector for the projecting of a broad beam of light.

Flop (EX)—A show that fails at the box office.

Flutter (S)—Distortion in sound projection due to non-uniform speed of film either during recording or projection and causing undesired changes in pitch.

Fly (ST)—To lift or swing the stage scenery into the loft above the stage.

Fly loft (ST)—Same as *Flies.*

Fly gallery (ST)—Platform in the fly loft from which scenery is raised and lowered between stage and flies.

Flyman (ST)—Stage hand stationed in fly gallery.

Focus (P)—The point at which a lens produces the smallest image of a point object at a given distance; also used for *focal point* or *focal length;* to bring into focus.

Follow copy (A)—These words written on advertising or publicity copy mean for the printer to compose as written, regardless of spelling or punctuation.

Font (A)—A complete assortment of type of a particular kind.

Footage (F)—Film length measured in feet.

Footlights (ST-E)—Electrical bulbs set in a row in a recessed trough to reflect light to the stage from the front floor.

Footman (PER)—A uniformed employee who attends the patrons arriving by car.

Footnote (A)—A sentence, a thought, or a note placed at the foot of a page or an advertisement as an explanatory afterthought.

Form (A)—Type made up and locked in a chase for printing.

Foyer (B)—The entrance hall or lobby or entrance lounge of a theatre.

Frame (P)—A single rectangle of the series on a motion picture film; to bring a frame into register with the aperture during the period of rest projection.

Franchise (EX)—A contract between exhibitor and distributor for the exhibition of pictures at a certain theatre for a period of years.

Frozen (P)—Said of carbon electrodes, means fused together so that lifting mechanism cannot pull them apart and so strike the arc.

Fuse (E)—An element of a circuit designed to melt or dissipate and to open the circuit at a predetermined value of current; the fuse protects the circuit from the destroying effects of excessively high currents.

Fuzzy (S)—(1) Of sound track on visual inspection: lack of sharpness; (2) of reproduced sound: characterized by distortion, particularly of high frequencies; the distortion may have been introduced in recording, processing, or reproduction.

G

Gag (A)—A stunt used for publicity or stimulating business or interest; also a joke.

Gallery (B)—The top tier of seats in the old-time opera house, generally entered from a special doorway and catering to the cheapest class of patronage; not built in the more modern theatres.

Galley proof (A)—First printed sheet pulled as the type stands in galley form.

Generator (E)—A dynamo.

Glare (P)—A disconcerting light in the theatre auditorium, lobby, foyer, or on the stage distracting from an efficient presentation of the show.

Good-will (AC)—The favor or advantage a theatre has gained beyond the tangible value and visible assets of the business.

Grand drape (ST)—Curtains that can be raised or lowered, hung on stage just behind proscenium.

Graphite (P)—Soft form of carbon, used as a lubricant.

Grid (E-ST)—In a vacuum tube, the frame of wire gauze between the filament and the plate; small changes in the electrical potential of the grid circuit produce far greater changes in the electron flow from filament to plate. A contraction of gridiron.

Grip (ST)—Stage hand who moves scenery on the stage floor.

Ground (E)—An electrical connection with the earth or water.

Ground noise (S)—Undesirable noise appearing in reproduced sound, due to film grain, amplifier noises, etc.

Guide roller (P)—A roller, one flange of which can move in a direction perpendicular to the direction of film motion and so accommodate variations in width of the film.

Gridiron (ST)—Openwork grille above the stage permitting ropes to work on sheaves for the handling up and down of hanging scenery (*Grid*).

H

Half sheet (A)—An advertising sheet, 28 by 21 inches (see *Half-sheet hanger*).

Half-sheet hangers (A)—Half sheet of paper cut long way (14 by 42 inches) usually hung in windows.

Half tones (A)—A photoengraving, photographed through a screen and etched on copper or zinc (see *Line cuts*).

Hand signals (EX)—A system of signs made with the hands as a code to convey information between the theatre staff in the directing and seating of patrons.

High intensity (P)—Current strength, density, or electromotive force of the lamp-house light used in projecting the film.

High light (F)—Object, scene, or picture having low color saturation, that is, containing a large proportion of white.

Hit (EX-A)—A show that strikes public favor (a hit is proved after showing; a natural is sure of being a hit before it is publicly shown); a spot where outside advertising is placed.

Hokum (EX)—Quality in a play that is tried and true; time-tested and never-failing; not necessarily a derisive term.

Holdout (EX)—A number of patrons held in foyer or lobby waiting for seats.

Holdout ropes (EX)—Used to apportion space for patrons waiting for seats.

House lights (E)—All lights in the auditorium or foyer.

Hookup (E-A)—Diagram of an electric circuit, or the construction of such a circuit; also arrangement in advertising or exploitation with an outside person or firm.

Horns (S)—The speakers through which sound of the recording is produced.

Horn tower (S)—Mounting for sound-equipment horns on the stage.

House phone (B)—A telephone for intercommunication from the stage to office, to booth, to house manager, or to other connections within the theatre.

Humidity (V)—The moisture content of the air.

Hygroscope (V)—A device for indicating the humidity of the air.

I

IATSE (EX)—The Union Craft of the American Federation of Labor representing the motion picture projectionists and stage hands, known as the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators.

Image (P)—The effect produced by a definite aggregation of light rays coming directly or indirectly from an object or group of objects and determined in form and color by two factors: the original object and the mediums which have transmitted the light rays; a mirror forms an image of any suitably placed object; so does a lens; so does any optical system. Images may be larger or smaller than the object, may be inverted or not, and may or may not have various distortions. The human eye can see by virtue of the fact that it is an optical system which forms a *real image* on the retina; this image is actually inverted, but is reinverted by the brain in the process of interpretation.

Imbibation (F)—Absorption of dye by gelatin on a film, in color printing.

Impedance (E-S)—(1) Effective opposition of a circuit to current, due to the resistance and reactance of the circuit; equals voltage divided by current; in a D.C. circuit impedance equals resistance. (2) Similarly, a load or opposition to the transmission of mechanical or sound energy.

Indentation (A)—The space left at the beginning of a paragraph or a line of printed matter, or lines set with narrower measure (wider margin) than those above and below.

Insert lithographs (A)—An advertising lithograph, 14 inches wide by 36 inches high, stocked and sold by distributing exchanges to exhibitors as a standard accessory advertising on motion pictures; the theatre usually has certain frames in excellent locations to display the insert lithographs.

Insert panel (A)—Frame of size and fitting to hold a lithograph.

Insulator (E)—Any material that presents such a high opposition to a flow of electricity that there can be no perceptible flow through it.

Interference (S)—Meeting of waves in such a manner as to reinforce or to lessen or cancel one another's effects.

Interior (F-ST)—Setting or scene showing inside of an enclosure.

Intermittent (P)—A mechanism which imparts motion to the sprocket of a projector.

Intermittent sprocket (P)—The sprocket which engages the film to give it intermittent movement at the picture aperture.

Investment (AC)—The sum laid out for the theatre by purchase or development.

Ionization (E)—Phenomenon which enables a gas to conduct electricity.

Iris (P)—Shutter, on a camera or projection machine, which adjusts the size of a practically circular aperture.

J

Jam band (M)—A band that takes liberties with the printed score.

Jelly (P)—Colored gelatin screen placed before electric lamps to change their color values.

Juice (E)—Colloquialism for electric current.

K

Keep standing (A)—Order to retain type in form for reuse after printing.

Key center—An exhibition place where motion pictures have their first run in a given area.

Kill (A)—"Do not use," to cancel an advertisement or part thereof, or any printing.

Kilowatt (E)—Equals one thousand watts.

Kinetic theory (E)—Theory of the motion of the molecules of which matter is composed.

Klieg lights (E)—Type of incandescent flood lamp.

L

Lamp house (P)—The metal housing of a motion picture equipment surrounding the light source and carrying the mount for the condenser lenses.

Lantern picture (P)—Stereopticon picture; a still picture projected on the screen by suitable means.

LC (A)—(l.c.) Correction mark for lower-case or small-letter type; as contrasted to upper-case or capital letters.

Leader (P)—That part of the print from the beginning to the first frame of picture.

Lease (EX)—Contract under the terms of which property is occupied.

Legion of Decency (EX)—A Roman Catholic organization interested in the purification of motion pictures.

Legit. (ST)—Abbreviation for legitimate, usually applied to an old-time theatre, play, or actor of the premovie era. Previously, an actor of classic roles.

Legitimate production (EX)—A theatrical performance of dramatic or musical plays presented on the stage by living persons.

Lens (P)—A piece of glass having two opposite regular surfaces, either both curved or one curved and the other plane, either used singly or combined in an optical system, for forming an image by changing the direction of rays of light; lenses are used in the optical system for the projection of motion pictures.

Lens barrel (P)—Metal tube in which a lens is mounted.

Liabilities (AC)—The obligation or indebtedness of a business, subject to payment.

Light plot (P)—A chart of the light changes needed in the show prepared by the production manager or theatre manager for use of the projectionist, stage manager, or electrician during the show.

Light ray (P)—A stream of light of inappreciable cross section.

Line cuts (A)—Photoengravings, usually of zinc, in which no screen is used, making reproduction show no gradation in shades.

Linotype (A)—An automatic typesetting machine casting a line of type in one piece.

Lithograph (A)—An advertising display produced by lithography.

Lithography (A)—A process of printing from stone or metal plates usually in multiple colors.

Load (E)—The amount of electric power being drawn from the generators or mains.

Lobby (B)—The outer passageway to the theatre.

Long shot (F)—A photographed scene, utilizing the entire angle of the view of the camera lens, with the lens focused for objects at practically infinite distance; long shots include scenes which are general in their character—scenes of wide scope; the general assembly; the full room with all characters included; full-length exterior scenes; landscapes with characters included; etc. For long shots lenses of short focus—from 2 inches to about 1 inch—are generally used.

Loops (P)—Slack left between the two sprockets in projection to permit the part of the film which is being exposed to have the necessary intermittent motion.

Loss (AC)—The net deficiency after all expenses are paid and depreciation taken.

Loudspeaker (S)—Device which, receiving an amplifying varying electric current, transforms the current variations into mechanical vibrations, thus setting up sound waves.

Louvers (V)—A series of slotted panels mounted on a frame in the heating and ventilating vents to control the aperture for air circulation.

Ludlow (A)—An automatic typesetting machine casting display types of a variety of sizes.

M

Magazine (P)—Projector compartment holding the roll of film.

Magazine value, or Magazine fire trap (P)—Narrow opening, formed by two rollers, through which film passes in or out of the projector magazines; the opening is so tight that no air can pass, hence the valve prevents flames from entering the magazine in case of fire.

Magenta (EX)—A wine color, purplish red of high saturation and low brilliance; a color often used for red in stage lighting.

Magnascope (P)—An extra lens attachment to enlarge the image thrown from the projector.

Mailing list (A)—Names of persons to whom the theatre regularly or occasionally mails theatre advertisements or announcements.

Make-up (A)—The style or arrangement of the type matter or illustrations in an advertisement.

Marquee (B)—Extension of building beyond the front line, making a roof over sidewalk in front of theatre lobby.

Masks (P-ST)—Opaque or semitransparent plates of various sizes or shapes used in stereopticans or projectors to limit the effective area of the picture; a mask may also be used to cover the sound track when desired; also part of scenery to hide walls, ropes, etc.

Master agreement (EX)—A film contract between exhibitor and distributor, generally covering a group of theatres, and providing additional conditions to supplement terms of the standard distributor contract.

Mat (A)—A contraction of matrix.

Matinee (EX)—The first performances of the show, when special prices are offered until the night prices begin.

Matrix (A)—A paper composition or heavy mâché impression of a cut or type form from which a plate (stereotype) for printing reproduction can be made.

MC (PER)—Master of ceremonies.

Melodrama (F-ST)—A romantic and highly sensational motion picture or stage play, usually of very obvious and animated nature.

Melody (M)—The air or theme tune of a musical score.

Meter (P)—(1) Unit of length in the metric system; equals 100 centimeters or 39.37 inches, abbreviated m.; (2) measuring instrument (*e.g.*, voltmeter, frequency meter).

Microphone (S)—Mouthpiece or receiving piece of a system for converting sound waves into variations in an electric current. Or an electro-acoustic convertor actuated by the pressure produced by or the velocity of sound waves, which convert acoustic energy into electrical energy.

Microphone mixer (S)—An assembly of volume controls used for regulating the relative input signals from several microphones.

Mike (S)—Slang for *Microphone.*

Miniature shot (F)—A scene in a motion picture made from a set built on a reduced scale, which appears to be of normal size when photographed.

Mirrophonic (S)—Trade name for a type of Western Electric sound system.

Modern face (A)—A type of comparatively recent design.

Monitor (S-PER)—A listening check on the operation of the sound system to guide the quality and volume; person stationed in auditorium to report sound, projection, and other conditions.

Monitoring (S)—Listening, by means of monitor horn or receivers, to sound being recorded, for purposes of control of volume and quality.

Monotype (A)—A trade name for a typesetting machine which automatically casts and sets single type.

Mortise (A)—A hole in a cut, stereotype, or an electrotype for additional copy.

Motion picture (F)—The representation of a view by the rapid display of a series of pictures showing the view at successive intervals of time.

Motion picture projector (P)—A machine consisting of a light source, shutter, mechanical housing containing ball-bearing intermittents, upper and lower film magazines and lenses, and, since the invention of sound, filtted with suitable electrical or mechanical attachments for reproducing sound in synchronism with pictures.

Motor generator (E)—Motor and generator connected together; the motor driven by an electrical circuit drives the generator for another circuit using a different voltage.

Move-over or continued-run theatre (EX)—Houses receiving their complete program from first-run theatres and continuing the run without lapse of time under the same admission prices as the prior theatre within the same city, town, or zone.

Movietone (S)—(1) Usually a term used to designate a composite release print; (2) a method of variable-density sound recording utilizing a slit of constant width and an Aeolight; (3) any variable density method of sound-on-film recording.

MPPDA (EX)—An alphabetic letter contraction for the Motion Picture Producers and Distributors of America, Inc., an organization composed of the leading motion picture producers and distributors, to further a higher standard within the industry.

MPTOA (EX)—An alphabetic letter contraction for the Motion Picture Theatre Owners Association, an organization composed of exhibitors.

MS. (A)—A manuscript.

Must (A)—Something that takes precedence, usually applied to an element of an advertisement.

Multicolor (F)—A type of subtractive process for obtaining color films; two negative films are used, or else a sandwich film negative; the front one records the blue and green components of the scene; a dye permits only the orange and red components to pass to the back negative, which is panchromatic. The negatives are developed and printed in the normal manner on two sides of the same film. The two prints are then chemically converted respectively, blue-green and orange-red, in such a manner as to approximate the original colors; the print is then varnished for protection.

Multiple-reel picture (F)—Applied to 35 mm. film, a photoplay of too great footage to be placed on a single 1,000-foot reel. In practice, a term applied to photoplays requiring more than three 1,000-foot reels to hold it; photoplays of two- and three-reel length being termed "two-reelers" and "three-reelers."

N

Natural (EX)—A show that cannot fail to be a hit (see *Hit*).

Negative (F)—Film developed after exposure in the camera; on the negative dark and light are reversed from the objects photographed.

Neon lamp (E)—Small bulb containing no matter except a little neon gas and two electrodes; when current is passed through, the tube glows with a red light; it is very sensitive to small changes in current, and varies its brightness accordingly.

Nitrate film (R)—The commercial film with a nitrate base and not a cellulose base as in "safety" films.

Nonpareil (A)—A six-point type.

Non-sync (S)—A mechanical musical instrument, similar to a phonograph, which reproduces music through the sound system but is not synchronized to the picture.

Nontheatrical account (EX)—Refers to schools, lodges, churches, and other institutions where motion pictures are shown but which are not operated in the usual and routine course of the business.

N.R.M. (A)—A colloquialism or printing symbol, meaning place copy next to reading matter.

O

Objective (P)—The lens nearest the screen in projection.

Observation port (P)—Opening in the wall of projection room through which the projectionist observes the screen.

Ohm (E)—Unit of resistance, reactance, and impedance in a conductor to the passage of the electric current.

Olivette (E)—Stage lighting equipment; heavy lamp with reflector on a standard.

One-sheet (A)—Stock base of paper is 28 by 42 inches, usually printed with the greatest dimension vertical. On all combinations of one's, the greatest dimensions are the exact multiples of the one-sheet less 1-inch allowance for laps.

Open time (EX)—Refers to playing time available on prints at exchanges.

Operator (P)—A person skilled in the projection of motion pictures (see *Projectionist*).

O.P. side (ST)—Opposite prompt side of stage.

Organlogue (M)—An arrangement of music for the organ.

Oscillations (E)—Electrical waves, particularly of high-frequency alternating current.

Oscillation transformer (E)—A special open type of transformer used primarily for transferring fairly large amounts of oscillating energy from one circuit to another.

Outside producer (EX)—A person, partnership, association, or corporation engaged in the making of motion pictures as a separate production unit in conjunction with another producer or distributor under whose name or trade-mark the production of said outside or associated producer is released and distributed.

P

P.A. (S)—See *Public Address System.*

Panchromatic (F)—Picture taken on films with emulsions that are sensitive to all the gradation of the spectrum, producing effective shadings of black and white.

Panel board (B)—A switchboard, enclosed in a metal cabinet, for controlling branch circuits, placed usually in the projection booth or on the stage.

Panic Bolts (B)—A fire-exit lock consisting of a horizontal bar across a door which operates the latch by lever action from inside pressure in an emergency.

Paper (A-EX)—The printed or lithographed paper used for outdoor advertising; also a generic term for free admissions; also used as verb to "paper the house."

Pass (EX)—A ticket permitting holder free access to a theatre.

Pass out (EX)—A ticket permitting short absence from theatre with return privilege.

Patch (F)—Generally refers to the mending of a film break by overlaying and cementing at the point of a break.

Petty cash fund (AC)—A small sum of cash set aside to pay incidental and miscellaneous items of expense in operation.

Performance record (EX)—A form showing the dates on which a picture was played and the profit and loss statement.

Phase (S)—Degree to which a whole wave or vibration is displaced from a standard position.

Phase (E), *single*—Generated and distributed A.C. involving only two wires and a single voltage wave; *phase three* generated and distributed A.C. involving three or four wires, employing three currents whose waves are not in the same phase; *phase two* same as phase three but involves only two currents.

Photoelectric cell, photoelectric effect (P)—A cell or vacuum tube whose electric properties are modified by the action of light; certain chemical elements emit electrons when exposed to light of certain wave lengths (colors), the number of electrons emitted depending on the intensity of the light. Light can thus be transformed into electricity, since electrons in motion constitute an electric current. In a photoelectric cell, a piece of such an element is used as a cathode; the freed electrons flow to a plate (the anode) and a current flows in the external circuit. These cells do not contain air, which would chemically attack the sensitive element.

Photoengraving (A)—A process of making metal plates (half tones and line cuts) for printing.

Photogravure (A)—The process of printing a picture by a photographic method, or the reproduced picture made by this process.

Photometer (P)—Any device for measuring light intensity.

Photoplay (EX)—A story in motion pictures.

Photophone (S)—A variable area method of recording sound on film; also the method of reproducing the sound.

Pi (A)—Mixed up or disarranged type; also a verb, to pi type.

Pica (A)—A type measure, ⅙-inch wide.

Picture cycle (P)—Entire series of mechanical operations which takes place between the positioning of one frame of film and the positioning of the next frame.

Pipe clamp (ST)—A small device used on the stage to facilitate mounting of spotlights and open box lights, in any position or at any angle desired.

Pitch (S-P)—(1) That property of sound which is determined primarily by the frequency of the sound waves (see *Frequency*), but depends somewhat on the intensity and overtone content; (2) distance from the center of one perforation on a film to the next, or from one curve of a spiral to the next.

Plots (ST)—Plots are written instructions of requirements and placing and operating them, such as plots of light, property, scenery.

Plug (E)—Terminal of an electric wire made for insertion into convenience socket or jack.

Positive (F)—Film onto which light is sent through the negative, in order to print densities corresponding substantially to dark and light on the original objects.

Posters (A)—Lithographed or printed paper of various units of one-sheets.

Power amplification (E)—Said of an amplifier, the ratio of the alternating-current power produced in the output circuit to the alternating current power supplied to the input circuit.

Power amplifier (E)—(1) An amplifier capable of handling large amounts of electrical energy; (2) specifically, any of the amplifiers used to magnify the currents obtained from the voltage amplifier.

Power tube (E)—A high-power output vacuum tube.

Preferred playing time (EX)—A booking which includes a holiday or a Saturday or a Sunday or both.

Premiere (EX)—The first showing of a motion picture.

Prepaid (AC)—Items of expense, such as insurance, which are paid in advance and charged off weekly.

Prerelease (EX)—A picture not yet released for general public showing.

Press book (A)—A printed synopsis telling the story of a motion picture, giving suggested advertising displays, newspaper write-ups, and advance information for the advertising and exploitation of the picture. A press book is furnished by the distributor to the exhibitor on each motion picture. It gives all the information necessary to incite public interest in the engagement, an outline of the accessories available at the exchange, and a complete campaign for every advertising need.

Preview (EX)—A showing, usually private, before the release date or before final editing.

Primary cell (E)—A type of cell whose voltage is directly due to the chemical decomposition of matter.

Prints (F)—Copies of positive films ready for exhibition.

Producer (EX)—Any of the persons, partnerships, associations, or corporations engaged in the making of motion pictures.

Profit (AC)—The net return after all expenses have been paid.

Program (EX)—The complete show.

Program picture (F)—A photoplay of average merit but lacking in any notable distinction.

Projection booth (B)—Booth containing projection equipment.

Projection distance (P)—Distance from projection lens to screen.

Projectionist (P)—Expert in projection (see *Operator*).

Projection room (B)—The booth or fireproof enclosure in which is located the mechanical equipment for presenting the show.

Projector (P)—Machine used to project motion picture (see *Motion picture projector*).

Prologue (ST)—A stage attraction or effect that sets the mood for a feature picture and is presented immediately preceding it.

Prompt side (ST)—Side of the stage on which switchboard and other controls are found, hence side on which prompter is stationed.

Properties (ST)—Furnishings, aside from scenery used in setting a stage, and articles used in a performance (see *Props*).

Props (ST)—Abbreviation for stage properties; also stage hand in charge of properties.

Proscenium (B)—Opening between stage and auditorium.

Proscenium arch (B)—The architectural span framing the front of the stage.

Protection (EX)—The clearance allowed between runs on a motion picture beginning on the last day of the first engagement to the first day of the next engagement.

Psychrometer (V)—An instrument for measuring the aqueous vapor in the atmosphere consisting essentially of two similar thermometers, the bulb of one being kept wet. The wet bulb will be cooled as a result of evaporation and consequently will show a temperature lower than that of the dry-bulb thermometer. The evaporation is less on a moist day. Hence the difference between the thermometer readings is greater when the air is dry.

Public Address System (S)—A device for amplifying the spoken word; similar to the sound system, except that a microphone is used to pick up the living voice (Western Electric trade name).

Publicity (A)—Methods used to create public interest; more specifically propaganda for a theatre or show that is not paid advertising; also generic term for all methods of advertising.

Push-pull amplifier (S)—An amplifying apparatus, employing two amplifier tubes, designed to obtain greater amplification with less distortion.

Q

Quality (S)—That characteristic of sounds produced by some particular instrument by which they are distinguished from sounds of the same loudness and fundamental pitch produced by other instruments.

Query (A)—A mark made on a proof calling for verification before a final printing.

Quickie (F)—A trade term for a very cheaply made motion picture.

R

Radio Frequency (S)—Any frequency above 10,000 cycles per second.

Rainy film (P)—Film bearing a series of scratches which makes it impervious to light when projected.

Ramp (B)—A sloping passageway between levels or floors in a theatre.

R.C.A. recording (S)—A variable area method of photographically impressing sound on film.

Rear shutter (P)—Located just back of the projector aperture, to intercept the beam of light while the film is moving into the aperture.

Recording (S)—The method, whether "variable area" or "variable density," of photographically impressed sound on film.

Rectifier (E)—Apparatus to change alternating to pulsating direct current.

Reel (F)—(1) Flanged metal spool on which film is wound; (2) unit of motion picture length, about 1,000 (studio standard) or 2,000 (release standard) feet of film.

Reflector arc lamp (E)—A reflector to project the light beam through the aperture.

Refund slip (EX)—A receipt the patron is asked to sign when money is returned after ticket has been sold.

Reissue (F)—A second or repeated issue of a motion picture film after it once has been taken from the distribution market.

Release sheet (EX)—An announcement by the distributor showing the date of first distribution of a motion picture.

Remote control (P-ST)—The operation of certain kinds of electrical equipment by a switch located at a distant point from the equipment; as the opening and closing of stage curtains by automatic electrical equipment installed on the stage but operated from a lever or a button in the projection booth.

"*Rep*" *show* (EX)—Abbreviation for repertory, a traveling troupe that presents several different shows, usually dramatic or legitimate plays; now practically obsolete except in small towns.

Repeat (EX)—A return engagement or reshowing of a motion picture at a later date after the first engagement has been concluded.

Reprint (A)—A later edition of a previously printed advertisement.

Reserved seat (EX)—A stipulated theatre chair sold for a certain performance.

Resistance (E)—The property of an electric circuit which tends to absorb energy due to the passage of a current.

Rest room (B)—Comfort station in a theatre.

Retake (F)—The action of photographing scenes, or the negative resultant therefrom, when the negative or negatives previously obtained are unsatisfactory.

Review (EX)—The dramatic editors' comment on a motion picture following its first presentation in the theatre.

Revise (A)—A corrected proof before printing.

Revue (ST)—A type of stage show, usually a topical musical hodgepodge.

Rewind (P)—To reverse the winding of a film, usually so that the end to be first projected shall lie on the outside of the roll.

Rewinder (P)—Machine for rewinding.

Rheostat (E)—An instrument consisting of a coil of wire mounted on a steel box and placed in an electrical circuit to supply a resistance (generally a definitely known resistance) variable at will.

Riser (B)—The upright part of a step, from tread to tread.

Road show (EX)—A traveling attraction of any nature that is practically a complete show in itself; seats are usually reserved for each performance.

Road-show house (EX)—Theatres presenting photoplays upon a reserved-seat, two-performances-a-day policy, similar to the policy usually followed by "legitimate" stage-show houses.

Rotary (E)—An arc lamp in which carbon electrodes are revolved and kept at the desired distance apart by means of an auxiliary motor.

Rotate (A)—Advertisements repeated in series.

Routing (A)—The drilling or cutting of portions of the face of a stereotype or other plate to keep it from blurring when being printed.

S

Safety film (F)—Has a base of acetate which is slow burning and so is less inflammable than ordinary nitrate film.

SC (A)—Denotes that type is to be set single column.

Scenario (F)—A general description of the action of a proposed motion picture.

Scene (F)—A division of the story showing continuous action in the same locale or set, and usually taken from the same point of view; also called a sequence.

Scene cut (*A*)—A photogravure of a scene from a motion picture for reproduction in a newspaper.

Sciopticons (P)—A booth light for projecting moving scenic effects, clouds, rippling waters, natural phenomena, and other forms of stage illusion.

Score (F)—The music recording added to a picture; the entire arrangement of music for recording with a picture.

Scoring (S)—Preparation of a sound record (usually musical) separately from the picture which is to accompany it.

Scratch (P)—Defect on sound track occurring as a line parallel to the edges of the film, due to a particle of dust or mechanical imperfection in the slit through which light was sent to sound track; or any particle destroying emulsion on film.

Screen (P)—The white porous surface behind which are placed the sound system speakers and upon which the picture images are reproduced, creating synchronous lifelike reality to the voice and action of a motion picture.

Screen grid tube (S)—A modified type of vacuum tube with high amplification; a fourth electrode—the screen grid—is used to reduce the electrostatic effect between grid and plate.

Sequence (F)—A part of the photoplay devoted to one thought in the plot, or subplot (see *scene*).

Serial (F)—Corresponds to continued stories in magazines; pictures released and exhibited in installments.

Series connection (E)—An electrical hookup whereby all the current passes through each of the successive devices one after the other.

Set (ST)—Setting or scene set up on the stage with all parts and trappings in place.

Shadow box (A)—A device for displaying pictures in reflected light.

Sharpness (P)—The rate of change of density with distance from the edge of a photographic image.

Shooting gallery (EX)—Spurious colloquialism meaning small and unpretentious picture theatre.

Shorts (EX)—Fillers on the program such as cartoons, newsreels, etc.

Short subject (F)—A motion picture under 3,000 feet in length.

Short-subject cutoff record (F)—A digest of the film contracts with a footage under 4,000, maintained currently to show playoff.

Shutter, automatic (P)—In a projector, a fire-prevention device which falls into place between light source and film whenever the mechanism stops.

Shutter (P)—Moving (usually rotating) device, which intercepts the beam of light in a motion picture projector, once during each picture cycle.

Shuttle-sheet (EX)—A record of the distributors' showing; the booking and playing performance of the exhibitor.

Six-sheets (A)—Equal to two three-sheets placed side by side, less 1 inch lap, or 82 inches high by 83 inches wide.

Skip booking (EX)—A booking expression denoting a picture has not been dated or played in the order of release.

Slide (P)—Stereopticon or lantern slide, a single transparent picture designed for projection.

Slides (P)—Translucent plates for showing nonmoving pictures.

Slip sheeting (A)—A sheet of blank paper inserted between each printed sheet to absorb ink and avoid blurring.

Slit (P)—The mechanical slit, a part of the sound-optical system, the image of which is focused on the film.

Slit image (P)—The image of the slit produced by the objective lens of the optical system.

Sneak (EX)—Showing of a new picture without announcement or advertising before a regular audience, for purpose of getting audience reaction (see *Studio preview*).

Snipes (A)—Paper pasted promiscuously and often without consent of property owner. Also added date sheets, of various sizes depending upon size of poster to be used with but always to be cut without waste from standard stock size 28″ × 42″, thus they may be 7″ × 42″; 14″ × 42″, or 6″ or 7″ by 28″. For dating a 24-sheet, a 4-sheet 108″ high by 42″ wide is placed adjacent to one end making a 28 sheet.

Socket (E)—A receptacle or support into which some piece of apparatus may be inserted for convenient connection to a circuit or circuits.

Solder (E)—An alloy of lead and tin; it has a low melting point, thus is easily applied as a metal cohesive.

Sound attachment (S)—Any mechanism designed as an attachment to standard projectors to permit reproduction of synchronized sounds and picture.

Sound gate (S)—Similar to that used in picture projectors, through which the sound track is pulled past the reproducing light beam in gate-type machines.

Sound head (S)—Compartment on the projector which contains sound-reproducing systems and mechanism for guiding and driving film.

Sound negative (S)—Negative on which sound track only is recorded.

Sound-on-disk (S)—A sound motion picture system in which sound is supplied to the picture from a phonography-type record that is run with the picture on suitable turntable apparatus.

Sound-on-film (S)—A sound motion picture system in which sound is synchronously applied to the picture in the form of a sound track photographed alongside the picture frames in definite (or fixed) relation thereto.

Sound system (S)—All appliances used in the reproduction of sounds in a sound picture.

Sound track (S)—An 0.084-inch width on film with photographic impressions of sound that actuates sound reproduction.

Speaker (S)—Contraction for *loudspeaker.*

Special (EX)—A picture of unusual length or other quality.

Spectacle (F)—A photoplay of extravagant and impressive pageantry.

Spectrum (S)—Any arrangement of waves in the order of their frequencies. For light waves, the order of the spectrum, beginning with the highest frequencies is: ultraviolet, violet, indigo, blue, green, yellow, orange, red, infrared. If these were taken in the order of the wave lengths, beginning with the highest, the order would be reversed from that given.

Speed (P)—(1) Of an emulsion: measure of the emulsion's sensibility to light; (2) of a lens: measure of the amount of light the lens can collect; proportional to the square of the *effective aperture.*

Splice (P)—To join the ends of film by cementing.

Split reel (P)—A reel of film of two (or more) parts, the subject of each part unrelated to the subject of the other part.

Spot booking (EX)—A single motion picture bought and dated at the same time.

Spotlight (ST-E)—Lighting unit which projects a concentrated beam of light.

Spotlight border (ST)—Obtained by mounting a number of spotlights on an overhead pipe batten suspended in position as a border light and permitting each spotlight to be operated individually.

Spring edge (B)—Denotes comfortable type of seat for theatre chairs, where resilient springs hold directly to upholstered edge.

Sprocket (P)—Toothed cylinder engaging the perforations in the film.

Sprocket hum or sprocket noise (P)—Ninety-six-cycle note produced when the film runs through the pickup mechanism out of line, so that the exciting light beam for the sound track passes through one edge of the sprocket holes.

Stadium (B)—Referring to a distinctive type of architecture, in which the seating is arranged in tiers all on one floor, eliminating balcony construction.

Stage (B)—The raised flooring in a theatre where the show is presented; separated from the auditorium by the proscenium.

Stage box (B)—A section of seats arranged in box tiers to the right or left of the proscenium.

Stage door (B)—An entrance for the actors and those employed on the stage.

Stagehand (ST)—One skilled in handling the scenery, props, lights, and stage effects.

Stage play (EX)—A play to be produced or originally produced in a legitimate theatre.

Standee (A)—An advertising display poster or cutout that stands on its own support.

Standard film (F)—Film of a width of 35 mm.

Star cut (A)—A photogravure of a star or feature player for reproduction in a newspaper.

Static (S)—Static is an electrical disturbance caused by atmospheric charges collecting on the antenna.

Stereopticon—An apparatus for optically projecting transparent still pictures.

Stereotype (A)—Plate made from a matrix.

Stet (A)—Denotes that the original matter is to stand and the correction is erroneous.

Still (A)—Ordinary photograph, as distinguished from a motion picture.

Stop-picture (EX)—A booking expression indicating the exchanges will not date a certain motion picture until all previous releases have been taken care of.

Storage battery (E)—A battery which can be recharged (*i.e.*, have its electromotive force restored) by running a current through it in the direction opposite to its electromotive force.

Storage cell (E)—A type of cell in which the chemical changes of discharge may be reversed by an electric current to recharge it.

Strip lights (ST)—A set of lamps on a batten, usually shorter than a border light, that is used to highlight a part of the set or light an alcove in the set.

Student admission price (EX)—A special reduced fee below the adult price provided by some theatres for patrons between the age of twelve and sixteen or eighteen years of age. Student admissions are a recent innovation. Theatres offering student prices provide special identification cards for those eligible in this classification through the schools or theatre registration.

Studio preview (EX)—A motion picture screened in a theatre before an audience for the studio to learn reaction before final editing (see *Sneak*).

Substandard film (F)—Film of a width less than the standard 35 mm.

Surplus (AC)—The excess of income remaining after the payment of all expenses, reserves for fixed charges, and dividends; surplus may be earned, paid in, or accumulated through the history of the business and is the aggregate excess of assets over liabilities.

Swingman (PER)—A substitute who regularly works for others on their off days.

Switchboard (E)—Panel on which switches are placed for convenient and concentrated control of lights.

Switches (E)—Circuit breakers by which electric current can be turned off or on.

Synchronize (P)—To make synchronous; in particular, to add new sound effects or dialogue in synchronism with a picture which has previously been photographed with sound.

Synchronous (P)—Simultaneous; corresponding in time; in particular refers to accompaniment of a picture of action by the proper sound corresponding to the action.

Synchronous disk attachment (P)—A mechanism designed for attachment to standard projectors to permit running disk records in synchronism with pictures.

Synchronous motor (E)—Type of motor whose speed is governed by the standard frequency of the alternating current supplied to it.

T

Tab show (EX)—Small condensed version of musical or burlesque show (abbreviation for tabloid).

Teaser (EX–ST)—Same as trailer; sometimes same as tormentor.

Tempo (F)—Relative degree of speed, or interest excited, by any performance.

Tent show (EX)—Traveling show, usually dramatic, that carries a tent for its housing.

Theatre (EX)—A building adapted to the showing of motion pictures, vaudeville, dramatic, or operatic presentations.

Throw (P)—Same as *Projection distance.*

Title curtain (P)—A stage curtain hung in front of the motion picture screen and behind the Grand Drape.

Tormentor (ST)—Adjustable wings parallel to curtain line on stage.

Tragedy (EX)—A motion picture or stage play depicting a serious story, in which the leading character experiences a catastrophe.

Trailer (A)—Excerpts from coming attraction shown on screen as advance advertising.

Trap (ST)—A flat door in the stage floor used for illusion acts and effects, such as cellar or underground cave entrance.

Travel ghost (P)—A moving shadow upon the screen caused by a light interference during the projection of the film.

Traverse (ST)—A mechanical track flown from or fastened to the stage ceiling, upon which the stage curtains are hung and which is used for the opening and closing of the divided curtains.

Treasurer (EX)—An employee responsible for the funds of the theatre.

Trisodium phosphate (E)—A white crystalline powder suitable in a 15 per cent solution as a cleanser for vitreous and cement surfaces.

"*Turkey*" (EX)—A cheap, poor show that tries to get the money quickly and get away before "they get onto it"; a term carried over from stage days and having the same meaning for a picture.

Twenty-four sheet (A)—An advertising display that equals four one-sheets high (smallest dimension) by six one-sheets wide (longest dimension), less allowance for laps, which is equivalent to 108 by 246 inches.

Twenty-four-sheet board or stand (A)—The standard billboard structure built to take a twenty-four-sheet poster.

U

Unaffiliated exhibitor (EX)—A showman operating a theatre or theatres which are not owned, controlled, or managed by any producer or distributor, or in which no producer or distributor has an interest in the ownership, management, or control.

Uniform contract (EX)—A standard form of agreement between distributor and exhibitor embodying the terms and conditions upon which film is bought and sold.

U.S. admission tax (AC)—The levy imposed upon theatre admissions by the federal government.

Usher (EX)—A male attendant who escorts persons to their seats in a theatre.

Usherer (EX)—Attendant who precedes, a monitor who directs the seating of theatre audiences.

Usherette (EX)—A female usher.

V

Vacuum (E)—A space from which nearly all matter has been removed.

Vacuum tube (E)—A sealed tube or bulb with the contained gas exhausted to a pressure low enough to permit the passage of electric discharges between metallic electrodes projecting into the tube from the outside.

Valve (V-P)—Device to regulate flow (as of water, steam, refrigeration, or of a beam of light).

Variety club (EX)—A national social and charitable organization of theatre employees and affiliates.

Veneer seat (B)—A theatre chair with a wood back or wood seat, made of thin composition wood or material; veneer chairs were the early type of theatre seats, and represent the most inexpensive quality.

Vignette (F)—A picture with softening lights on the edges causing it to fade away into an indistinct frame.

Vitaphone (S)—The Warner Brothers system of disk recording and reproduction of sound.

Voltage (E)—Electromotive force as measured or expressed in a unit as one ampere against one ohm of resistance.

Voltmeter (E)—A device for measuring electromotive force in volts.

Volume (S)—Loudness of sound.

Volume control (S)—A variable resistance or other circuit arrangement in the vacuum-tube amplifier circuits employed to control the loudness of the reproduced sound coming from the loudspeakers.

Volume indicator (S)—Device for measuring the loudness of sound (abbreviation V.I.).

Voucher (AC)—A bill attesting to sale of goods or performance of service, or a receipt.

W

Watt (E)—Unit of electrical power; power employed to do 10 million ergs of work in one second; power produced by a one-ampere current falling through a potential difference of one volt; 746 watts equal one horsepower.

Wet-bulb temperature (V)—The temperature of evaporation.

Western Electric recording (S)—The variable density method of photographically impressing sound on film.

Whiskers (S–P)—A type of pulsation of intensity in reproduced sound (or a projected picture that lacks sharpness).

White screen (P)—Signifying there is a break in the picture or an interruption in the booth and the picture is not projecting.

"*Whodunit*" (EX)—A critics' slang expression for a mystery film; a "Winchellism."

Wide film (F)—Film of a width greater than the standard 35 mm.

Winch (B)—A hoist used to raise and lower light fixtures in the auditorium for repair or cleaning, which cannot be reached by a ladder.

Window cards (A)—14 inches wide by 22 inches high, printed on six- to eight-ply stock.

Wire (E)—A slender rod or filament of drawn metal.

Wood engraving (A)—An early process of producing illustrations for printing (wood cuts).

X

X-ray border (ST)—Same as *Spotlight border.*

X-ray picture (A)—One revealing the internal structure of objects opaque to light.

Xylograph (A)—An engraving on wood or a print made from same.

Xylophone (M)—A percussion musical instrument consisting of a series of 30 to 55 wooden bars, graduated to sound the musical scales.

Y

Yale blue (B)—A Rameses shade, reddish blue in hue, of high light saturation.

Yale lock (B)—Trade name of a tumbler-type lock.

Y-boy (E)—A metal box containing three wires of equal resistance joined to a common point.

Y-current (E)—Pertaining to a three-phase circuit.

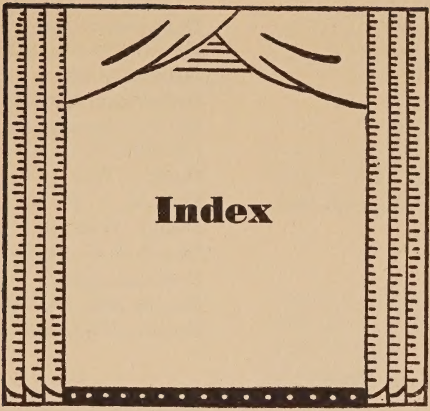
Yellow (EX)—A color somewhat less red than gold.

Yellow-dogs (EX)—A national social organization formerly composed exclusively of theatre employees.

Z

Ziggurat (B)—The top of a stage effect built in pyramidal successive stages, following the architecture of the tower of Babel.

Zone (EX)—Any defined geographical area set up by a clearance board or authorized committee to treat with the problems of distribution as they relate to admission price and clearance rules.



Index

A

Accidents, 165, 272
Advertising, 6, 103, 114, 213
Advertising budget, 187, 220
Advertising show time, 123
Affairs of Anatole, The, 15
Air conditioning, 158
    (*See also* Ventilation)
Allocating costs, 33
American Magazine, The, 12
American School of Correspondence, 323
American Society of Heating and Ventilating Engineers, The, 158, 159
American Technical Society, The, 160
Amusement taxes, 191
Anthony Adverse, 20
Appraising attractions, 17, 23
Architectural do's and don't's, 310
Architecture, 310
Attractions, 6, 11
Audience education, 18
Auditing and accounting, 192
Auditorium clock, 236

B

Bank Night, 250
Bara, Theda, 15
Benefit funds, 130
Benefits, 256
Bergen, Edgar, 25
"Big Brother John," 103, 266
Big Trail, The, 15
Biograph, 324
Birth of a Nation, The, 15, 26
Black Pirate, The, 145
Block buying, 29
Blue Book of Projection, The, 148
Booker, 44
Booking, of attractions, 44
    of double bills, 82

Booking, mechanics of, 45
  multiple change, 51
Booking calendar, 46
Booking information, 46
Box office, 136, 279, 313
Boy's Life, 12
Broadway Melody, 16
Budget, 186
Building codes, 286, 305
Bureau of Home Economics, 306
Business chart, 49
Buying season, 42
By-products, 141

C

Calendar, advertising, 239
  operating, 109
    (*See also* Organizing the schedule)
Care of the screen, 148
Carnegie, Dale, 25
Cashier, 132, 136
Changing policy, 61
Chicago, In Old, 16
Church, 14, 72, 307
Cincinnati *Inquirer*, 219
Clearance and zoning, 64
Coinsurance, 274
College Humor, 12
Color and lighting, 168
Color film, 145
Complimentary tickets, 138
Conciliation boards, 65
Constructive stimulation, 6, 8, 247
Contests, 52, 263
Contracts, 48
Cooperation with merchants, 253
Cooperative giveaways, 241, 253
    (*See also* Exploitation)
Corporate and physical structure, 6, 8, 269
Covered Wagon, The, 15, 26
Curtains and lights, 126
Cyclopedia of Motion Picture Work, 323

D

Daily inspection of film, 146
Davies, Marion, 243
Deception, 243
Definitions, 329, 330
De Maupassant (*see* Maupassant, de)
De Mille, Cecil B., 15
Depinet, Ned, 25
Dickson, A. E., 161
Disney, Walt, 25
Distribution, 28, 34, 39, 42, 74
Doorman, 132
Double bills, 30, 78
Durbin, Deanna, 16

E

Eberson, 311
Editing film, 125
Educating audience, 18
Employees' suggestions, 129
Epsteen, Irving, 164
Equipment inspection, 146
Esquire, 12
Every Day's a Holiday, 224
Evolution of theatre, 3
Exchange, 29, 32
Expenses, 186
Exploitation, 241

F

Falge, Francis M., 175
Farnum, Dustin, 25
Fidelity bonds, 278
Film, 28, 46
  buying, 35
  costs of, 30, 35, 38
  flaws in, 144
Film contract, 32
Fire hazards of projection, 149
Fire prevention, 164, 274
Flat rental, 30, 36
Fortune Magazine, 12

Forty-second Street, 16
Fox Dreadnaught theatres, 311
Fox Inter-Mountain Theatres, Inc., 195
Fox West Coast theatres, 99, 130, 131

G

Gable, Clark, 19, 242
Games, 260
Garbo, Greta, 242
Garrison, E. E., 193
General Electric Company, 175
Giveaways, 249
Give Me Your Heart, 20
Gold Diggers, 16
Good-will service, 265
Grauman's Egyptian Theatre, 311
Great Ziegfeld, The, 51
Griffith, D. W., 15
Guides to attraction values, 23

H

Handbills, 238
Harper's Bazaar, 12
Henhouse Moves to the City, The, 169
Holidays, 46
Home shows, 77
House organs, 237
House rules, 128
House salaries, 189
How to Write and Sell Film Stories, 12
Hugo, Victor, 13
Humanizing the machine, 5
Humidity control, 157
    (*See also* Ventilation)
Hurricane, The, 16
Hynes, B. J., 135

I

Illumination chart, 174
In Old Chicago, 16
Imponderables, 16
Inside advertising, 235
Inspection, of film, 146, 152
    of theatre, 176
Insurance, 271
Inventory, 293

J

Jazz Singer, The, 16
"Jirp," 100
Juggling schedule, 122

K

Kansas City *Star*, 219
King of Jazz, 16
King of Kings, The, 15
Kipling, 26

L

Labor attitude, 75
Ladies' Home Journal, 12
Lasky, Jesse, 25
Laughton, Charles, 19
Lease, 283
Legion of Decency, 21
Legislation, 42, 65
Length, of run, 50
    of show, 121
Libraries, 14
Life, 12
Light, and color, 172
    and power rates, 189
Light Magazine, 175
Light meters, 149
Little Caesar, 16
Los Angeles *Herald-Express*, 219
Lost-and-found articles, 126
Lotteries, court rulings, 255
Lotto, 260
Louise, Anita, 23

M

McCabe, John, 161
McCall's, 12

McCarthy, Charlie, 25
Machine-made amusements, 5
Male and Female, 15
Manager, 93
    (*See also* Showman)
March of Time, The, 48
Marion, Frances, 12
Marks, *Mechanical Engineers' Handbook*, 160
Mass mind, 13
Maupassant, de, 13
Mayer, Louis B., 104
Mendelssohn, 22
Metro, 19
Mickey Mouse, 242
Midsummer Night's Dream, A, 21
Miracle Man, The, 26
Monitor, sound, 150
Muni, Paul, 23
Music Hall, New York, 25
Mutiny on the Bounty, 19, 26

N

Nation, The, 12
Neely-Pettengill Bill, 74
Neon, 173, 227, 233, 261
New masses, the, 12
New York *Mirror*, 219
Newspaper advertising, 216
Nontheatrical enterprises, 72

O

Odors, 161
    (*See also* Ventilation)
Old Nest, The, 15
Old-style showmen, 98
Operation and personnel, 6, 93
Opposition, 57
Organizing the schedule, 109
Outdoor advertising, 225
Over the Hill, 15
Overture, 125

P

Pacioli, Luca, 193
Paramount Theatre, 19, 25, 311
Passes, 138
    (*See also* Complimentary tickets)
Past successes, 15
Patterson-Butting's chart, 171
Pay-roll chart, 49
Percentage of profits, 40, 189, 190
Personal honesty, 60
Personnel, 93
Personnel morale, 94, 128, 130, 275
Personnel rules, 99
Petenkoffer, 157
Photoplay, 11
Policy, 6, 57
Policy changes, 61
Policy guide rules, 61
Prehistoric theatre, 4
Premiums, 264
Presentations, 123
Private shows, 77
Prize, size of, 251
Proceedings of the Physical Society of London, 171
Production, 28
Production costs, 40, 189
Profitable periods, 40, 52
Programs, 237
Projection, 143, 317
Projection room, equipment of, 317
    inspection of, 146
Propaganda films, 14, 77, 222
Psychology of Colors, 169
Public safety, 164, 273
Public taste, 15
Publicity, 222
Publix theatres, 311

Q

Quigley Publishing Co., Inc., 148

R

R.C.A. (Radio Corporation of America), 152
R.K.O., 228
Radio advertising, 228
Radio competition, 229
  (*See also* Radio advertising)
Reading habits, 12
Recording leases, 284
Reinhardt, Max, 22
Relationship of distributor and exhibitor, 39, 41, 43, 67, 75
Rent, 283
  (*See also* Budget)
Reports, 194
  (*See also* Theatre forms and records)
Richardson, F. H., 148
Rothafel, S. L. (Roxy), 161
Rules, for employees, 131
  for policy changes, 61

S

San Francisco, 16
Saturday Evening Post, The, 12
Saunders, Claud, 241
Scarface, 16
Schedules, for operating, 110
  for shows, 120, 124
Schools, 14, 72, 307
Scientific American, The, 169, 171
Score charges, 30
Screen, 144, 148
Scrip, 256, 258
Service rewards, 135
Shakespeare, 4, 22, 168
Short subjects, 30, 120
Show building, 120
Showman, 4, 20, 23, 38, 93, 97, 100, 109
Showmanship, 11, 27
Skouras, Charles P., 100
Skouras, Spyros P., 109
Snow White and the Seven Dwarfs, 25, 239, 242
Social Security Act, 278
Society of Motion Picture Engineers, The, 317
Sound, 143, 150
Speed of projection machine, 122
Squaw Man, The, 25
Staff, 93, 128
Stage equipment, 86, 318
Stage show, 31, 86, 114, 123
Star or story?, 14
Stevenson, Robert Louis, 168
Stills, 232
Story of Louis Pasteur, The, 22
Stunts and tricks, 103, 238
Style cycles, 15
Sumner, Charles, 169
Survey of property, 284

T

Taylor, Robert, 16
Technicolor, 145
Technicolor Motion Picture Corporation, The, 145
Television, 155, 328
Temple, Shirley, 16, 242
Ten Commandments, The, 15, 26, 145
Ten-unit plan, 33
Texan, The, 239
Thalberg, Irving, 26
Theatre, forms and records of, 194
  front of, 231
  inspection of, 176
  location of, 57
Theatre club, 128
Theory of showmanship, 7
Tickets, 137
Title, importance of, 20
Title examination, 284
Tone, Franchot, 19
Trailers, 121, 235
Trinkets, 240

U

Underwriters' Association, The, 274
Usherettes, 125, 133
Ushers, 125, 133, 167

V

Vacuum tubes, 152
Values of theatres, 304
Ventilation, 143, 156, 320
Visual education, 76

W

Wanderer of the Wasteland, The, 145
Warner Brothers, 20, 21, 228
Way Down East, 15
West, Mae, 224
William Tell, 19
Why Change Your Wife?, 15
Wiring, 319

Z

Zoning and clearance, 64
Zukor, Adolph, 27

DES FORGES
BOOKS DE LUXE
MILWAUKEE